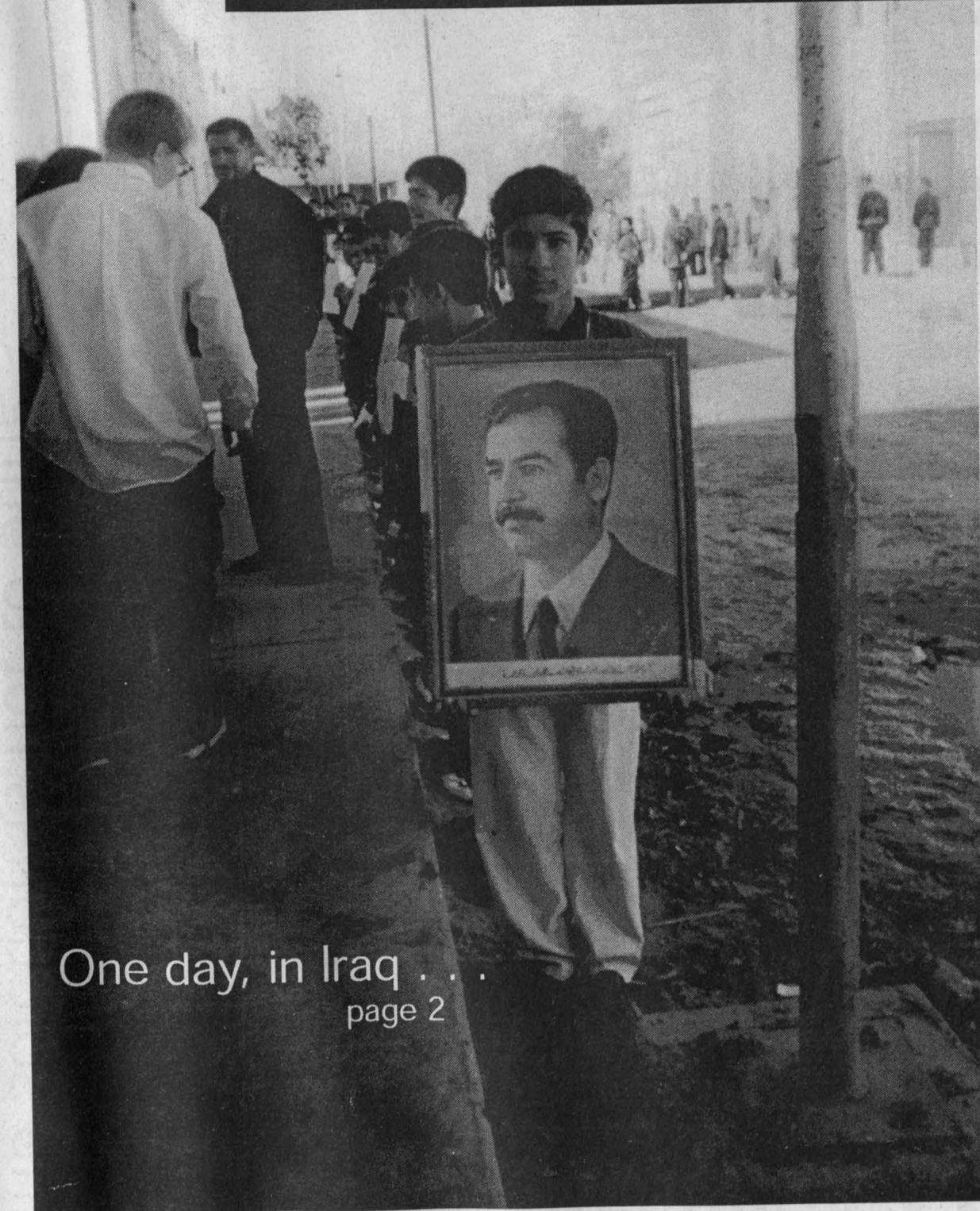


bid farewell.



the end of botman.

page 15



One day, in Iraq . . .
page 2

Crossing the Line

Bard student violates trade sanctions against Iraq, in support of the impoverished

by Tanya Zaharchenk

MANY BARD STUDENTS took full advantage of the January intercession this year. Some went home and caught up on the long-forgotten concept of sleep, others visited relatives and frightened them with Drag Race stories. Michael Chameides, junior at Bard, broke a US law.

With an unusual delegation consisting of 55 people, from ages 18 to 79, this 21-year-old philosophy major went to Iraq in protest of the current US/UN-imposed trade sanctions.

According to the United Nations Children's Fund (UNICEF), these sanctions have killed nearly two million Iraqi civilians so far, including about 800,000 children under the age of five. The activists protested the sanctions that prevent Iraq from importing the materials it needs to rebuild its infrastructure after the massive Gulf War. The country's supply of food, medication, chlorine, and other essential products was also cut off, and there are still regular bombings. As a result, Iraq is ravaged by

Council nations; Russia, France, and China, have repeatedly emphasized their opposition to the sanctions.

Besides protesting, Chameides helped deliver medicines to Iraqis. Chameides' group entered Iraq, after a 20-hour bus ride from Jordan, bringing basic school supplies and two million dollars worth of tuberculosis medication. "This is essential," asserts Chameides.

"Tuberculosis is a disease that follows poverty," He explained that before the sanctions were imposed, Iraq had the highest standard of living in the Middle East. Now, the poverty and suffering he witnessed there was "devastating." Malnutrition, dehydration and dysentery are widespread.

Chameides claims that the aid his delegation brought in was "a drop in the bucket. The solution is not to bring in humanitarian aid to these people. All you have to do is end the sanctions." Chameides and the other activists "wanted to let [the



Above: American delegates marching in Iraq; Below, left: Malnourished child in Iraqi hospital; Below: Junior Michael Chameides, himself.

trip to bring valid information back to the United States. Chameides asserts that the media here is extremely one-sided. "When it does cover things on Iraq, it says the most biased things it can possibly say." He

that the 1.9 million people killed in Iraq as a direct result of the sanctions add up to more casualties than those resulting from the use of nuclear and chemical weapons combined. Chameides deems these sanctions completely unfounded. "If you have a bad argument, you want to give as many reasons as possible, and hope that people will buy one of them."

The sanctions were intended to push Saddam Hussein out of Kuwait, Iraq's small neighbor that has 10% of the world's oil reserve. However, Hussein has already left the country. The US also wanted to ensure that Iraq does not have chemical weapons, a threat that Chameides said was exaggerated, and that is no longer at all present. He also added that the UN definitions of chemical weapons are vague. "A pencil is a chemical weapon. You can go to the grocery store and get components of chemical weapons," he

mocked.

But what outrages him most about the US justification of its use of sanctions is that they protect Iraqi people from Saddam Hussein. "This makes no sense. So many people are suffering. This is like a Holocaust. Saddam is bad, so we'll murder all these hundreds of thousands of Muslim people around him?!"

Chameides said the main reason for the sanctions is that they are a convenient measure of attack. "They can just sit back and starve millions of people," he said.

"The solution is not to bring in humanitarian aid to these people. All you have to do is end the sanctions."

poverty and disease.

Chameides' protest group included people with backgrounds ranging from civil rights and anti-war activists to ex-farmers and doctors. They also varied in religions; Jews, Christians, and Muslims all took part in the effort. In accordance with the American 'Trading with Enemies' Act, all of these people are now punishable by up to ten years in prison and a one million dollar fine. But the delegation, organized by the International Action Center, found its purposes to be far more important than this potential threat.

Chameides presented what he learned on his trip at a forum on February 15 in the Olin Language Center.

One of the main goals of his trip to Iraq was to explicitly protest the U.S. government's policy. Chameides explained that the sanctions were initiated in 1990, when Iraq invaded Kuwait under the leadership of Saddam Hussein, but they are still in effect today. Although the UN officially imposes them, only Britain and the United States are supporters of this policy. The other three permanent Security

Iraqis] know that the people of America do not agree with this U.S. policy. And they appreciated that."

Chameides smiled as he recounted the stories of the Iraqi people's good will towards him and his companions. "They were extremely friendly. People were thanking us for being there. Kids

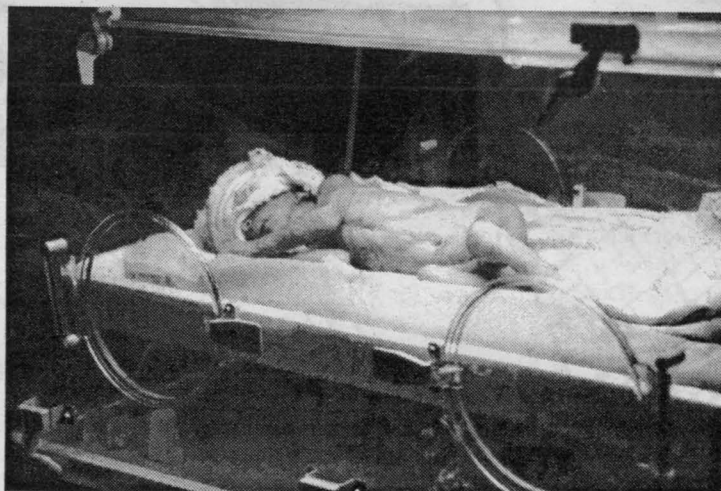
offered an example to his words: since the sanctions were initiated, Iraq has been bombed on the average every other day. "And most Americans don't even know this. Bombs went off while we were there!"

Chameides said the bombs America drops contain depleted uranium, a radioactive, cancer-causing agent that targets not only the present population of a country, but also generations to come.

For Chameides, there is also a deeply personal meaning to his involvement with the anti-

sanctions activities. He is a Jewish man defending Muslim people. "I don't come from an extremely Jewish background," he explains, "But the teachings I got in Hebrew School were that Israel was right and Arabs are wrong and violent... As an American and a Jew, I've been taught to fear Arabs." One of the driving forces in his otherwise humanitarian involvement with Iraq is his outreach to defy these stereotypes.

Most factual sources claim



were shaking my hand." On the night that marked the anniversary of the first bomb of Operation Desert Storm, Chameides's group joined a major student-run protest. When people recognized that Americans were entering the demonstration, they applauded. "People were just so nice to us everywhere in Iraq. That's a friendship I don't think Arabs feel in the United States," he concluded wistfully.

Chameides also used this



Sam Lucey

NEWS IN BRIEF • NEWS IN BRIEF • NEWS IN BRIEF

Bard and Rockefeller Institute Join Forces for new Science Program

Bard College and the Rockefeller Institute in New York are working on a joint science program. The Rockefeller institute is a world renowned biomedical research university for graduate and post-graduate studies. Since its founding in 1901, the Rockefeller Institute has demonstrated a commitment to scientific investigation for the benefit of human kind.

Achievements of the Rockefeller institute include pioneering the use of electron microscopes, the development of vaccines against meningitis, the discovery that genetic structure is made up of DNA, and the introduction of methadone as a way to manage heroin addiction.

The Bard-Rockefeller program has been initiated on Bard's behalf by Dean of Graduate Studies Robert Martin,

and Rockefeller University's President Arnold Levine. The details of the joint venture are not yet finalized.

The Bard science initiative was started recently to strengthen Bard's science department and to try and reconcile the fact that only ten percent of students at Bard major in science, said Martin. The goals of the science initiative are to attract students to Bard because of the science department and increase the amount of science majors at Bard, and also to increase the overall interest in the sciences of students at Bard.

Long term goals of the Bard Science initiative include new faculty to join the science department as well as a new science building.

—Daniel Lichtblau

Voting Campaign Heats Up

One day after the Voting Forum, Chairman William Paroli Sr. resigns

by Rafi Rom

JUST ONE DAY after the forum on students voting rights took place, William Paroli Sr., the Republican Dutchess County Board of Elections Chairman, resigned. After denying allegations of FBI reports, Paroli finally pleaded guilty to one count of conspiracy to commit extortion.

This resignation drastically impacts the student voting issue, since Paroli single-handedly denied students at Bard, Vassar and Marist College the right to vote.

Student Activists for Voting Equality (SAVE), with help from Dean of Studies Jonathan Becker, and Joseph Luders, professor of American Politics at Bard, are currently trying to get commitments from members of the Dutchess county legislators to make student voting rights an issue in the selection process for a new commissioner.

Republican Tivoli Mayor Marcus Molinaro (District 30) has already pledged to make voting rights an issue. It will take 25-60 days to appoint a new commissioner.

"In selecting a new elections commissioner, Republican legislators do have the power to raise their voice, and they do have the power to make the issue of voting rights a litmus test," Becker said.

Currently, no Bard students living on campus have been granted the right to vote. All 228 students who tried to register

were sent a questionnaire, and out of the 61 who replied, nearly all were rejected.

New York State law sets five criteria for voter registration; the applicant must be a US citizen, 18 years of age, not in jail, not claiming the right to vote elsewhere, and a resident in the district applying in for at least 30 days.

All Bard students rejected were given the reason that their Bard residence is not their permanent home, despite passing all the legal criteria.

The ad hoc committee present at the forum was appointed solely to review the petitions of concerned students, administrators, professors, and community members.

This committee was ordered by Legislative Chairman Bradford Kendall after over a year and a half of students campaigning for their right to vote. Heading the committee is Republican Woody N. Klose, Dutchess County Legislature of District 31 (Red Hook). Klose scheduled the series of public forums on the issue, with the first one at Bard on February 17 in the Campus Center Multipurpose room.

The committee includes Klose, Molinaro, Democrat Kristen Jemiolo (Dutchess County Leg. District 4), and Michael Hayes, assistant chairman of the legislator.

The panel listened attentive-

ly to the speeches of students, professors, administrators, and community members. At the end of the two-hour session, the committee promised a report with their recommendation within three weeks.

Monica Elkinton, a first-year Trustee Leader Bard Student, who is also one of the chief organizers of this campaign, felt the forum was a huge success.

"We got our voices heard by the legislative committee, and I think we definitely influenced them," she said.

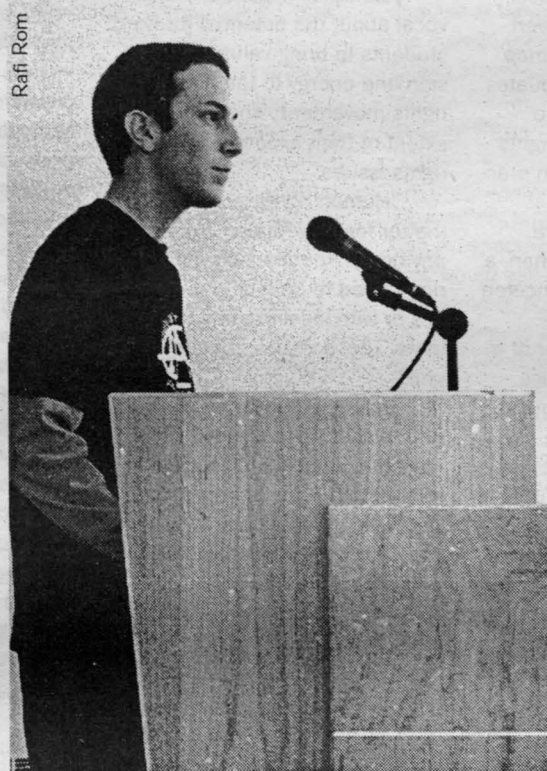
Elkinton was the first student to speak at the forum. "I don't see why we are treated as a lesser class of citizens," Elkinton said to the committee, diligently taking notes. "We will not give up the fight, for we believe our constitutional rights are infringed upon."

After Elkinton, Luders took the podium. He described the Elections Commissioner's excuse of residence as a "smoke screen," and the real issue was that "small towns might be taken over by liberal-leaning students." He added, "Good Lord, they might even vote democratic!"

Luders closed his presentation by asking the committee to

pledge that "they support democracy here and now."

Jemiolo, the Democrat on the committee, took the official



Speaking out: First year, Matt Dineen addressing the Voting Forum

pledge. After explaining how this denial of voting rights stemmed from Paroli trying to keep Vassar students from voting for her several years ago, she said, "I pledge to you, that students do meet this criteria. We should be encouraging all Americans to vote. I agree with you that this has been unjustly handled." Molinaro offered a similar pledge.

Arthur Eisenberg, lawyer for the New York Civil Liberties Union, provided the history of student voting rights. Eisenberg is also the main lawyer helping SAVE file their class action suit. He concluded,

"Election officials do not have unfettered authority."

First-year student Mathew Dineen, sporting an "Against All Authority" t-shirt, informed the committee that if "you don't support us now, we will never vote for you. We will vote against and organize against you."

Becker then defined community, and how Bard students have proven that they are a critical part of Dutchess County. "They identify themselves with this community, they participate in community activities. It defies logic that they cannot vote," Becker said.

Michael Chameides, another SAVE organizer, reinforced that students are not "transients." "Tourists don't go to a place for four years and guarantee nine months a year of resi-

dency. Those are residents."

He also asked the committee to sign a letter pledging their support for this cause, very similar to the earlier oath Luders proposed. This time, only Jemiolo signed the letter.

Jim Brudvig, vice president of Bard College, pointed out all the economic stakes students have in Dutchess County. "They pay us, the teachers, faculty, and staff, and spend it here in Red Hook."

As the forum came to a close, the committee members took the opportunity to express their side. "We can do nothing for you," said Klose.

Jemiolo took a slightly different stand; "Imagine how frustrated we are, there is very little we can do but to shout. This is a real step in the right direction. The problem will be solved."

Klose did acknowledge that he and the other legislatures would have a say in the appointing of a new Elections Commissioner. Paroli's resignation came as a surprise to everyone.

While waiting for the legislators to make a decision, SAVE is proceeding with a class action suit against Dutchess County in Federal Court. "Right now, we're gathering evidence and building our case," Chameides said.

Along with Eisenberg, and two other lawyers from Kramer, Levin, Naftalis, and Frankel, SAVE will be filing in mid-March for students' right to vote in the November elections.

If students want to vote in the March primaries, they will have to go to a judge in Poughkeepsie. "Our legal team will help anyone out with that," Elkinton said.

A second forum will take place Tuesday, February 29, at 5PM at Vassar. All students interested in attending should contact Monica Elkinton (x4068).

"I don't see why we are treated as a lesser class of citizens. We will not give up the fight, for we believe our constitutional rights are infringed upon."

Amnesty International Plans Children's Rights Conference

BARD WILL HOST an all-day conference on children's rights Saturday, March 4th. Beginning at 9:00 am in Olin, the conference will consist of speakers, panel discussions, workshops, film, and art, all with the goal of raising awareness regarding human rights, and specifically children's rights.

The conference is the brain child of Bard's Amnesty International Chapter, uniting the efforts of Bard-Aid, the Center for Environmental Policy, Trustee Leader Scholar Program, International Students Organization, Human Rights Project and other groups in the efforts to raise awareness on this critical and often overlooked issue.

Rafi Rom, the first-year responsible for founding the Bard

chapter of Amnesty International, has taken on the tremendous job of organizing the event.

"I'm really excited for the conference. It will be the first chance Amnesty International at Bard gets to reach out to the surrounding communities. We hope that this conference will attract other students and community members to Bard for the day. I think it is extremely important in educating the general public and activists about current issues," Rom said.

A select group of Bard faculty will speak at the conference. Comparative religion professor Bradley Clough will be speaking prior to a film screening on children in Tibet.

The Center for Environmental Policy Director Joan Fox-Prezowski will be

speaking on children's rights in relation to environmental issues. Student Labor Coalition leader and activist Michael Chameides will speak about the effects of U.S. sanctions on Iraq.

In addition to local contributors there is an exciting list of guest speakers as well. Academy Award winners Alan and Susan Sussman will be discussing and screening one of their documentaries, Children In War. The Sussmans spent four and a half years traveling through Bosnia, Rwanda, Israel, and Northern Ireland to research issues ranging from education and schooling to juvenile justice systems, prison reform, and mental illness in relation to youth.

There will also be an art exhibition by Kinder Artists Gallery, featuring the works of

children during times of armed conflict in Bangladesh, Bosnia, and Kosovo.

Karen Robinson, Education Coordinator for the Amnesty International Human Rights group will speak on human rights curriculum. Joshua Rubenstein, author and head of the North East Region of Amnesty International, will discuss US foreign Policy in relation to Russia.

Dorothy Rozga, a member of UNICEF Urban Services will be leading a workshop on how to get involved in the fight for children's rights. She will also be discussing fieldwork and the project she developed in an urban area of Belize.

For more information, contact Rafi Rom at x4717 or at ar637@bard.edu.

—Mneasha Gellman

Uniting Action and Education

Human Rights programs stretches the boundaries of academics at Bard

by Micaela Morrisette and Sophie Rosenblum

SINCE LAST FALL, Tom Keenan, visiting professor of Comparative Literature, and research associate Amy Kapczynski have been working to put Bard on the map as a place where undergraduates have unique opportunities to study and work on human rights issues, both in theory and in practice.

From their offices in the Blithewood gatehouse, Keenan, a veteran of nine years at Princeton University and two at SUNY-Binghamton, and the author of a book on literature and politics called "Fables of Responsibility," along with Kapczynski, a Princeton graduate, are organizing Bard's unique new program.

While some college administrators view human rights as a discipline inappropriate for undergraduate study, Keenan and Kapczynski insist that at Bard students' acute awareness and their eagerness for some outlet or focus for activism makes a human rights project appropriate.

"Bard students are already aware of issues surrounding them politically," says Kapczynski. "They would benefit from a focused place to get more information."

She feels that opportunity, not awareness, is the issue that should be addressed in a Bard

do the focused work that they'd like."

Keenan is passionate and vocal about the potential for Bard students to bring valuable passion and energy to the human rights movement, whatever the extent of their exposure to human rights issues.

"Human rights is not just a matter for lawyers and diplomats anymore," Keenan said. "You don't need to be a person in politics or with legal training to participate. These issues affect everyone."

One day, Keenan and Kapczynski say, students might have the chance to take classes addressing human rights from a variety of perspectives—sociological, anthropological, scientific, and literary—and to organize them in a coordinated academic program.

The decision about what sort of program, if any, Bard might have will rest with the Bard faculty, but it could range from merely some new classes, "open to any student looking to learn more about human rights," to a program into which students could moderate.

Current efforts to involve human rights issues in classes across the spectrum of departments are exciting, but "uncoordi-

field of study.

This interest proves to Keenan that Bard does have the resources to develop a groundbreaking new program.

Definite and tangible efforts have already been made. These include a wide-ranging faculty discussion, held during the fall semester of 1999, which involved professors from the departments of literature, history, anthropology and sociology, and philosophy, to name a few.

The seminar centered on how human rights can serve as a medium for understanding vexing contemporary issues such as AIDS, economic development, famine, and the World Trade Organization.

Issues raised at the discussion that Keenan hopes will continue to be addressed in more formal, rigorous, academic settings involve questions such as, What are rights? What counts as a right? What is implied by the seeming fact that some cultures have no conception of 'rights'? What does it mean that many people have no rights and claim not to want any?

Also, the Human Rights Project is currently sponsoring visiting lecturers, meetings with interested students on an individual basis to discuss human rights issues, holding informal seminars, and offering an upcoming



Tom Keenan, Director of Bard Human Rights Project

tration camps of Poland, "Fragments", and the controversy of its apparent fabrication. Why, asks Salecl, would someone make up the story of having survived the Holocaust?

On Wednesday, March 8, Alex de Waal, human rights activist from London, will discuss war and famine in Africa.

Later in March the Somali novelist Nuruddin Farah will read from his work, in April and there will also be presentations on South Africa and the war in Kosovo.

In the spring of 2000, Keenan says, "we will be filling in the pieces of the puzzle." Hopefully, students will be looking at opportunities such as internships at the UN, Human Rights Watch, and Doctors without Borders, which would be, rather than simple summer jobs, intimately connected to aspects of

students' programs of study.

"This way," said Keenan, "students can work with a specialist in their field of interest while at the same time staying connected with, getting support from, their professor at Bard."

Out of this program could also come "externships": visiting fellowships at Bard available to those specialists in human rights-related fields with whom Bard students interned.

Further potential projects include Kapczynski's plan to start a list-serve providing information and articles on human rights issues to all interested email users.

Kapczynski is also interested in developing an Internet discussion group. Already she created the HRP website, located at <http://www.bard.edu/hrp/>.

Keenan is passionate and vocal about the potential for Bard students to bring valuable energy to the human rights movement . . .

approach to activism. Bard students are ready for a human rights program, argues Kapczynski.

"They don't have to be made any more aware, they just haven't been afforded the opportunity to

nated," said Keenan. However, these efforts bespeak a commitment on the part of the faculty and a desire on the part of the students to see academia turn its attention and resources to this

film series.

On Monday, February 28, Renata Salecl, a professor at the London School of Economics, will come to Bard to discuss Benjamin Wilkomirski's memoir of his Jewish childhood in the concen-

NEWS IN BRIEF • NEWS IN BRIEF • NEWS IN BRIEF • NEWS IN BRIEF • NEWS IN BRIEF

Just Another Budget Forum?

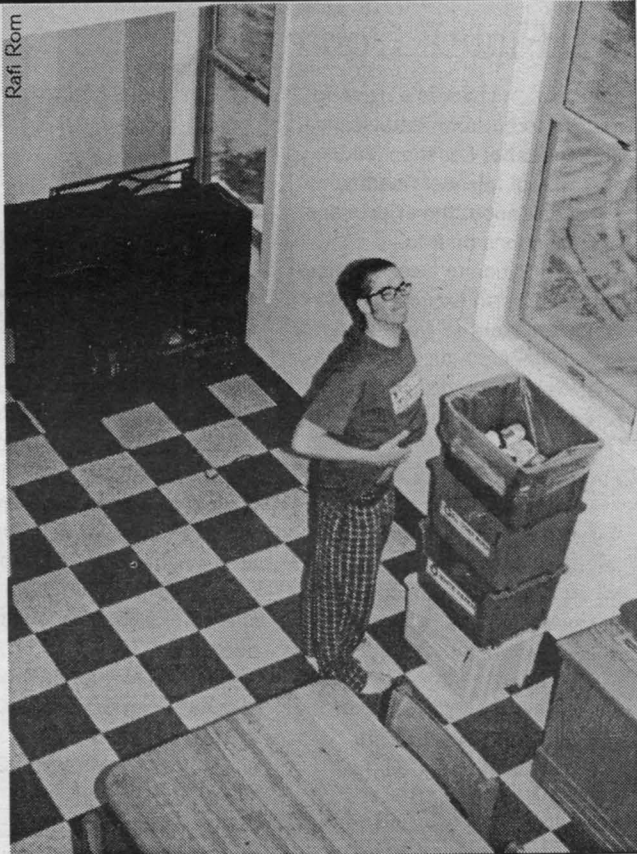
Once again students of Bard College gathered together to elect new student government officers, vote on the budget, and drink a lot of beer. The night ended with the planning committee throwing snowballs at the surprised club-head of "Snowballs/James Brown" Club. The finalized budget is posted in Kline, as well as on page 5.

—Rafi Rom

Monster Keen II Opens its Jaws to Delicious First Years

First-year students from Tremblay and Hirsh moved into the new dorm on north campus, called Super Creuger, or Über Kreuger, depending on whom one asks. The dorm consists of two wings named after the old ravines, with beautiful lounges, lofts, and a kitchen. Pictured: Groggy Will Bayles in the barely broken in kitchen.

—Rafi Rom



Rafi Rom

Paradise CAFE

Route 9-Clermont

756-4201

Open 7 Days a Week

We Deliver

RED HOOK NATURAL FOODS

We offer a fine selection of:

- Natural Foods
- Vitamins
- Homeopathics
- Oriental Products
- Herbs
- Body Care Products
- Specialty Products
- Educational Materials

9A SOUTH BROADWAY, RED HOOK, NY 12571
(914) 758-9230

Thousands Protest Diallo Verdict in New York

ABOUT 90 PEOPLE were arrested at the Saturday rally in NYC, protesting the acquittal of the four police officers who killed Amadou Diallo, an African immigrant living in New York. They were held overnight at One Police Plaza and were expected to be arraigned Sunday.

The police officers, Sean Carroll, 37, Edward McMellon, 27, Kenneth Boss, 28, and Richard Murphy, 27, were found not guilty to a total of 24 charges, after their trial in Albany, NY.

The officers fired a total of 41 shots at Diallo, after he reached for his wallet when the officers approached him. 19 shots hit him.

Several thousand people joined together in the Saturday demonstration to protest against the verdict, which was handed down Friday.

The multi-national demonstration, called by People's Justice 2000, saw thousands march from 57th St. & 5th Avenue through Manhattan. The mood was militant and angry.

Police tried to break up the march at 42nd St. and other points throughout the city. The police kept pushing marchers back onto the sidewalk. However, demonstrators kept marching and by 8 p.m. an estimated 500 people made it to Astor Place in Greenwich Village.

Brendan Harman, first-year Bard student who attended the rally, said the rally was "eerie, it was a march against cops, and there were hundreds of cops there, causing a lot of tension."

Chants included "No Justice, No Peace," "41," (referring to the number of shots fired at Diallo), and "Whose streets



41: Protesters chanted the number of bullets fired at Diallo

are these? Our streets". The rally, despite its mood, was generally peaceful. "It wasn't too violent," Harmon said. "There was definitely a lot of solidarity. Everyone was holding up their wallets chanting 'this is a wallet, not a gun.'"

The Millions for Mumia banner saying, "Justice for Amadou Diallo," was in the lead of the march.

In front of St. Patrick's Cathedral, 12 or so people were arrested when they sat down in the street in a civil disobedience action.

Others were arrested around the 42nd Street area, where the police hassled people, including five people who were with the Millions for Mumia contingent.

Harman also noted the large number of eclectic groups present. "There were all sorts of groups there, a great mix of age and minorities."

The People's Justice 2000 includes Audre Lorde Project, the National People's Campaign, Capitol District Justice for Diallo Committee, Organizing Asian Communities, the Center for Constitutional Rights, Center for Social Action, Fellowship of Reconciliation, Jews for Racial and Economic Justice, Malcolm X Grassroots Movement, National Action Network, National Congress for Puerto Rican Rights, National People's Campaign, National People's Democratic Uhuru Movement, October 22 Coalition, Parents Against Police Brutality, Positive work-force, Project Reach, SLAM/USG Hunter, STRESS Magazine, and Youth Force.

—Jack Smith, with additional reporting by Rafi Rom



STUDENT CONVOCATION FUND SPRING 2000 BUDGET

CLUB/ORGANIZATION	REQUESTED	ALLOTTED
AASO	5975	2200
Amnesty International	2196	1100
Anthropology Club	354	100
Arnold Schwarzenegger Film Club	29.50	0
Audio Co-op	2160	800
BARC	500	350
Bard AID		1300
Bard News Service	75	75
BBSO	3350	2400
Big Brother Big Sister	473.50	473.50
Bitches with Needles	501	250
BJSS	3500	3500
Building Community	400	400
Central Committee	2300	2300
Chess Club	200	0
Club Art	3305	900
Crash Team Racing	2	1
Creative Music Alliance	2325	2000
Cricket Club	350	150
Dance Club	3220	1500
Debating Society	1685	1
DeKline	650	300
Dime Store	210	210
Earth Coalition	900	900
EMS	1747.70	1747.70
Entertainment Committee	15150	11000
Eurasian Club	1000	400
Fantasy Action Experience	1740	450
February 17 Project	800	700
Film Committee	10321	7700
Gridely Wave Radio	550	0
International Students Organization	3700	2400
Jazz Heritage Club	2860	1250
Jewish Students Organization	1500	1000
Juxtaposed	288	25
LASO	4125	2500
Martial Arts Club	2964	1200
Medieval Society	325	200
Minor Daemon & Co.	3330	400
Moonbounce	550	250
Muslim Students Organization	1250	750
Observer (yeah!)	6903	5000
Outing Club	1500	850
Physics Club	505	150
Positive Energy	350	1
Prison Initiative	1900	350
PSI	750	350
Queer Alliance	3850	1500
Rock Climbing	1500	0
Rocky Horror Picture Show	500	0
Root Cellar	825	300
Roving Readings	450	250
SAVE	216.39	200
Scrabble Club	325	15
SILK	1756	877
Student Labor Coalition	3225	2500
Snowball Club	35.60	17.60
Swing Club	800	700
Tanning Club	390	350
Wiffle Ball	40.60	12
Women's Alliance	2400	1200
WXBC	1475	975
TOTAL	115,658.30	
TOTAL ALLOTMENT	66,564.20	
EMERGENCY FUND	9435.80	

- ALL EMERGENCY FUND REQUESTS MUST BE SUBMITTED IN OCTUPLETE (8 COPIES) TO MAX KENNER, CHAIR-PLANNING COMMITTEE.
- FORUM DATES—SPRING 2000, MARCH 15, APRIL 12, MAY 20
- ALL REGULAR FORUMS ARE WEDNESDAYS AT 7:30 PM IN THE KLINE COMMITTEE ROOMS UNLESS OTHERWISE NOTED.
- IN ORDER FOR AN EMERGENCY FORUM TO TAKE PLACE, TWENTY STUDENTS MUST SUBMIT A WRITTEN REQUEST TO THE CENTRAL COMMITTEE.
- AGENDA ITEMS FOR FORUMS WILL BE RECEIVED IF A) THEY WERE MOVED AND SECONDED AT A PREVIOUS FORUM, B) THEY WERE REQUESTED IN WRITING BY ANY TWO STUDENTS, WHO MUST PROVIDE TWO COPIES TO CHRIS PAPPAS, SECRETARY - STUDENT ASSOCIATION, 60 HOURS BEFORE A FORUM.
- (ADAPTED FROM THE CONSTITUTION OF THE STUDENT ASSOCIATION OF BARD COLLEGE)

Draw from a Nude Model!

Club Art hires art models for drawing sessions open to the public

Come draw on Monday, Tuesday, and Thursday nights from 7 to 10pm

Saul Williams Slams at Bard

SLAM co-writer and star gives spirited performance and talk

by Ben Dangl

*I drew a blank
And I think
It may be the best thing
I have ever drawn.*
- Saul Williams

SAUL WILLIAMS VISITED BARD on Friday, February 18th, after wading his way through a snowstorm. The BBSO-sponsored event had an enthusiastic audience of fans of the film *SLAM*, crammed in every inch of space in the Multi-Purpose room in the Campus Center. The award-winning movie was released two years ago and although it has been screened multiple times on Bard campus before, it was different this time. The screening was followed by three hours with the inspiring and charismatic poet, who co-wrote and starred in the movie. Since then, the film has gone on to win awards at the Cannes and Sundance film festivals.

Saul Williams thinks of himself primarily as an actor, and this was obvious when he performed. He moved around the stage, reciting his poetry and expressing each word with an intensity that seemed to reach the pulse of every member in the audience. It was evident that these poems were particularly important to the poet. Williams took the performance seriously and was obviously sincere. He had plenty to say about himself, but this only added to the event and did not take away from his art. In each poem you felt like you knew him a

seemed to convey the ever-searched for ideal in art, that something higher does exist, that there is more to life than meets the eye, and that anything is in fact possible, especially through artistic expression.

As he spoke about his upbringing and future endeavors, his slam poetry was what made the event incredibly and absolutely electric. Shedding light on the art form and on life itself, uncovering mysteries in the realm of time, love, and wisdom; some of the poems he recited were from a collection of his work titled *She*. This collection was created with the theme of how a man fits into his relationship with a woman.

For Williams this was a painfully interesting theme, one that meant a lot to him in real life, as could be sensed this by the audience. His energy and vivacity was catchy and he had the audience in his grasp, following every word with rapt attention.

The event was a great opportunity for everyone to ask questions or just sit and listen. It was obvious that Bard students were an exceptional crowd, probably different from the kind Williams usually has. People had a lot of questions and appeared to follow, understand, and literally hang on to every word he uttered. When he made a reference to little known postmodern artist Basquiat, he was about to explain who that was when he then stopped and realized, "oh that's

The Fugees.

Williams still thinks of himself as a performer, not a writer. He feels comfortable on stage talking to an audience, and his years as an acting student give him the ease to combine the performance, dramatic expression and lyrics that slam poetry demands.

In addition to offering inspiring ideas on art and thoughts on life in general, Saul spoke to artists about the function and place of art; "Everything that happens to you can go into your art. Creatively you can bring what you want into it, but you have to be aware in order to do this." Williams spoke of art, which in the past had always been created for a practical purpose, and not for art's sake, but for the sake of humanity. The idea that a movie or book can either be entertaining and thus a form of escape or completely cerebral is a common one, but he claims that it is possible for a work of art to be entertaining, functional and thought-provoking at the same time; *SLAM* is a work of art that combines all these elements with great success.

"Slam poetry is good because it is an art form for people with short attention spans and it helps them think critically and analyze," Williams commented. The floor opened up for poetry at short intervals as he performed his own work. Some of the poetry was from the movie, and he also read excerpts from his books *She* and *The Seventh*



Saul Williams: The friendly performer took time to speak to students after the three hour presentation.

the spirit of slam poetry. It is about the coming of age of an artist, an African American man, portrayed by Saul Williams, who finds his art and expression through poetry. In the story Williams goes to jail for a petty crime and finds redemption and solace in jail through his poetry.

Eventually he gets out, and given the necessary inspiration by a poet/volunteer worker at the prison, he performs at a poetry reading, and then has to go back to jail. But going to back to jail wasn't a wrong move because, as Williams explained Friday, a theme in the movie was to "let life take its course, because regardless of where you are, freedom can be found in the mind."

Saul ended the spectacular night with a few more poems, one of which was written on a long scroll and had an all-encompassing Walt Whitman aspect to it. It included names and events in history, literary allusions, metaphors, colors, planets, people, places, words, and more words. This poem in particular

seemed to give him an almost superhuman effect, convincing the audience of his poetic and dramatic power, and at the same time allowing them to forget that he was reading, becoming completely immersed in the words and the way the whole piece developed.

He ended with a poem from *SLAM*, which focused on the theme of time and how it can kill people before their deaths. He spoke of the problem of inactivity and not facing up to one's dreams. He spoke of doing what one feels one should do and not being intimidated by time. He spoke from the heart in this sense, because Saul Williams appears to live this doctrine to it's fullest, embodying the principle of acting on what you believe in and doing what you love.

All of his accomplishments and words of wisdom rang true again through his words in the last poem. "Do what you love," he seemed to say, "and don't let time scare you into inaction."

"Everything that happens to you can go into your art. Creatively you can bring what you want into it, but you have to be aware in order to do this."

little better, partly because he had just been talking about himself, and partly because you heard a part of himself speak through his poetry. The words in his poetry seemed to have a life of their own, existing in a realm of language that would be understood even by the people who might not have not heard slam poetry before.

The literary enthusiasm on campus was more than evident and was proved by the fact that everyone who was present seemed entirely engaged for the full three hours that the man talked. Though a snowstorm raged outside, in the dimly-lit multi-purpose room, time seemed to stand still, holding more meaning as Williams gave Bard's emerging artists and enthusiasts inspiration and words of wisdom. The very way he carried himself on stage was a message in itself. Calm, confident, charming and witty, he appeared to love being there, talking to a crowd that could not get enough of his views, ideas, taste and experiences. He

right, this is Bard."

When talking about how he became a poet, he spoke of his love for acting being in the third grade. Influenced early on by a mixture of Shakespeare and rap, he claims to have had a Hip-Hop-literature education, which gave him his sense of rhyme. As a child he would dig into the dictionary for big words and then try to rhyme them, which considerably increased his vocabulary. He calls himself a developed lyricist. His career as a writer started as spontaneously as the art form itself.

Soon after a post-graduate degree in Drama at NYU, he and his friends went forth in search of attention and publicity, and attended a reading at a café in Brooklyn, where slammed for the first time, reciting a piece called "Amethyst Rocks." From then on, he was quickly launched into the poetry scene and was invited to perform the opening acts at shows featuring big names like Allen Ginsberg, The Roots, and

Octave respectively. All of what he performed on Friday was from memory yet expressive in a way that created a feeling of spontaneous improvisation, as though he was creating it from scratch as he went along. In this sense, he gave the audience a great idea of what this art form is all about.

His movie *SLAM* embodies

Merritt Bookstore Vol. II

An Independent Bookstore

Located in the Center of Red Hook

Books of All Publishers--Books of All Subjects
914-758-BOOK

Or visit us on the Web at:

www.merrittbooks.com

Readings, Author events, and more...

Please visit our store in Millbrook for more fine books

Pinkwater '63 Returns to Bard

Beloved alumnus shares stories, wisdom

by **David Janik**

BARD ALUMNI, acclaimed author of children's books, National Public Radio commentator, and Hyde Park resident, Daniel Manus Pinkwater came to speak at the Student Center on Sunday, February 13. It was a return to the school he refers to as "St. Leon's College" in his collection of commentaries, *Chicago Days*, *Hoboken Nights*, and a school that has certainly changed since he graduated in 1963. The Office of Alumni Affairs invited Mr. Pinkwater to campus for an informal conversation with students over coffee and cookies. The afternoon conversation was the first of three events relating to life after Bard the office has planned for the semester.

While many of the office's upcoming events promise to offer information about finding careers, making Alumni connections, working for non-profit organizations, and other more formal matters, Mr. Pinkwater was quick to propound that he has managed to live for more than thirty-five years after graduating from Bard

with Bard students, some of whom had grown up reading Mr. Pinkwater's imaginative children's books (such as *Fat Men from Space*), others of whom had heard his hilarious anecdotes and commentaries on "All Things Considered." Many were just interested in hearing about what life at Bard College was like in the early sixties. The theme of the question and answer session became defying the norms that the system seems to offer. Although Mr. Pinkwater is an established writer, the darling of elementary school librarians, a recognizable radio personality, a responsible dog owner, and a family man, he was still convincing in the role of eccentric non-conformist, with his ability to respond to inquiries in unexpected ways.

Daniel Pinkwater's work as children's author was immediately addressed as he fielded a number of questions about how he got the inspiration for a particular story, or if a particular character really exists. His response to a

cal and entertaining in discussing his books, providing an impression of their ridiculousness to those who had not read them and nostalgia for those who had. Though Mr. Pinkwater insisted that he does not have a career, he offered a good amount of advice and anecdotes from life experience for would-be writers. Pinkwater talked a bit about censorship, how he had surprisingly not encountered very much, and that when someone did attack one of his books it was for all the wrong reasons.

"Basically, all my books are designed to teach kids to think in ways that undermine the system," he stated, "and the one time anybody gives me a hard time, it's a school board out in Michigan, or somewhere, up in arms because the word 'boobies' is in one of my books."

Mr. Pinkwater was also asked about how one should go about getting a book published. He started by advising that one must be "insistent, annoying, and lucky" in order to ever get anything published, but went on to discuss Xlibris, a new on-line serv-

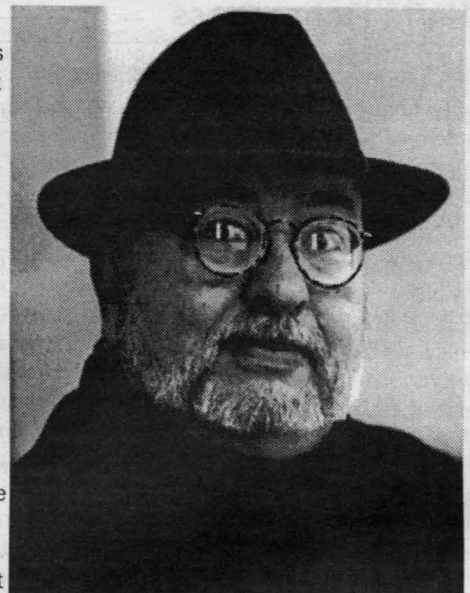
highlighted NPR's news show "All Things Considered" over that last few years. They have been collected in the books *Fish Whistle* and *Chicago Days*, *Hoboken Nights*. Throughout the talk he told versions of some of the stories that appear in these books, using the method any good story-teller does:

retelling the good stories over and over. He said that, like writing, his position on NPR was an activity he just sort of "fell into."

Mr. Pinkwater announced that he will no longer appear on "All Things Considered," but he has a syndicated show with another commentator from Iowa. This show is played on a number of NPR stations across the country.

The other main topic of conversation was Daniel Pinkwater's time at Bard in the early sixties. He was here for five years and claims to have "fully enjoyed it." The size and layout of Bard was obviously quite different then. Mr. Pinkwater was a member of Bard's largest entering class to date, 50 students, and lived on the third floor of Hopson overlooking then President Kline's house. He was an art major and did wood cuts (including the largest wood cut in the world at the time) for his senior project.

Mr. Pinkwater claimed that Bard was a good place because it allowed him a certain period of idealism and interest, surrounded by exciting people, and the feeling that one had done everything there was to do in one place set in, just before it was time to



photographer

Fat Man From Space: Daniel Pinkwater

leave. When asked about the changes Bard has undergone over the last thirty-five years Pinkwater observed, "There are a lot more buildings."

As the discussion died down, Mr. Pinkwater left the gathering with some words of wisdom that summed up the impromptu lecture on defying the preset ideas of society and falling into one's own way of living and creating. A woman had come in late with her daughter, probably around eight or ten years old, and as people were starting to file out she asked, "Where do you get your ideas for your books?" Daniel Pinkwater responded, "Ideas stink." The woman looked on perplexed by his answer, but her daughter seemed unaffected by its peculiarity, as if it were as logical as any other answer that could have been offered.

Twenty of Daniel Pinkwater's books are housed in the Bardianna Collection in the library. The notes that accompany his senior project are in the

"Basically, all my books are designed to teach kids to think in ways that undermine the system."

without ever finding a career. He claimed that the closest he ever came to a career was running a puppy school in Hoboken, New Jersey. It was obvious from the onset of the discussion that no one in the room, organizers included, was interested in hearing about "careers" or life after Bard.

Instead, the room was filled

question concerning the origin of the Chicken Man from *Lizard Music* (which he referred to as "my only good book") was typical of his mode of discussing his work. "The Chicken Man was based on a real person, I just didn't know that he existed until years after I wrote the book," Pinkwater said, quickly asking for the next question. He was practi-

ice that allows one to publish one's own book for around \$425. "It could completely eliminate the need for a publishing industry," Pinkwater said hopefully.

Mr. Pinkwater also discussed his other "non-career" as a radio commentator. His commentaries about childhood memories, anecdotes from everyday life, and anomalies in our culture have

From the Artist Herself: Split Personalities

by **Marissa Vural**

WHAT HAPPENS when Bard graduates and students combine skill, craft of prose, visual flavour, and interactive theatre?

You get *Split Personalities*, a direct slice of life 'splitting your cerebral cortex in half.'

A succulent, spiritual, spontaneous, multi-media spectacle.

Sitting by the glow of a blasting television set one misty Manhattan night, Samir Vural and Kweis Thomas, graduates of the Bard film department, had an epiphany to put together an integrated arts spectacle showcasing poets, indie film-makers, musicians and visual artists. Overnight the idea was conceived and 'Positive City/Split Personalities' was created.

Split Personalities is the multi-dimensional way we perceive and experience art and the artist themselves. On that night, visions of mixing film/video, spoken word/song, music/studio visual art, and drama meshed into one entity. To gain an insight into the Positive City and *Split Personalities*, we must understand the roots of where this media magic began.

Back in the day, teacher, activist, poet Laura Vural created a program called "Rise and Shine," an arts education center for in-class and after-school activities. Her goals were to challenge the mind and feed the soul. She became an inspiration

and healer to these artists. Positive City bares the torch that was passed down from previous teachings of production, poetry, originality and thought. Cut from such cloth, were about twenty students of Bard, children of the award-winning production company "Rise and Shine." PC presented two nights of distinctly different works downtown at the University Settlement House in the Lower East Side. Both nights featured a compilation video of *Rise and Shine* pieces that staged the students' poetry, beat box, and even break-dancing. Professor Bob Holman made a brief appearance in this section.

On the opening night, I sat backstage, waiting to perform Langston Hughes', 'Soul Gone Home,' along with Bard students Anthony Rivera, Luis Morreno and on percussion, Greg Richardson. From behind the wall I heard poets from Bard, the New School and various other guest artists, bombarding the audience with political outcries and lyrical melodies. The space was set with swirls of incense smoke and an array of novena candles. An ordinary performance space was transformed into a shrine to the elaborate dimensions of art. *Split Personalities* provided a world of escape, a place where one can entertain, express, and introspect. The screenings of indie films were

integrated with live poetry and at one point the place evolved into a video-game-like world. Eli Levinstein exposed a psychedelic Duck show, as socks were passed, and when the ducks appeared on screen with bubbly nintendo music the audience charged the socks at the projected images. Performance art and audience participation were at its fullest!

On the second night, Feb 19th, I had to break the ice early in the evening by a relaxation warm-up with the audience. In the middle of a ring of fire, I introduced a multi-media fairy tale. PC pays homage to the core of all stories ever born by going back to the basics of folklore story-telling in the round, and in this case mixing elements of studio art and video. The audience ribbed their palms together to get their blood-pumping, and took a series of deep meditative breaths as a collective effort to give positive energy to a young girl of the Crystal Truth fairy tale.

Since I opened the show, I was at liberty to bounce around; sneak in and be a part of the audience.

Feature pieces included Samir Vural's "We'll Change You", a film that challenges the bombardment of the media advertisement and the capitalization of Times Square. Kweis Thomas presented "Questions Unanswered", a tale of an

absent father who returns too late for his grown son, and "Fogate" starring Hector Anderson. The film is about the endeavors of a young man selling freedom from commercial corruption. Dawn Jackson, soon to be a graduate of Bard, depicted the dichotomy of life in New York and its inner city ghettos. She presented the flip side of "start spreading the news . . . to Nas" project windows. I watched my little cousin in the first row cover his ears as he watched Tyrone Copeland's film, REM, a creative non-linear tale. The intense visual montage and surreal voice of whispers really affected this five-year old.

It was a truly diverse audience, a eclectic bunch ranging from ages five to seventy-five. The evening continued with more poetry as Kim Fisher performed on stage for the first time and when she stopped to catch her breath an audience member shouted, "Take your time sista, we feel you!" Images were projected on a side screen simultaneously.

Picture a poet standing in front of the screen with double, triple infinite images being projected. The effect leads the viewer to explore and reflect on the many selves we all possess. Much of the intensity from poet/performers such as Baba Israel and Clay Shelby along with Bard

Continued on page 10 . . .

arts/entertainment

Confronting the Ugly

CCS mounts *Never Exhibited*, a critique of selection

by **Huffa Frobes-Cross**

MARIE LUISE HESSEL permanently loaned her extensive collection of contemporary art to the Center for Curatorial Studies in 1992. Since then many of the works have been shown as a part of the regular student-curated exhibitions. However, in the past eight years there have been a few works that have never been shown.

There are various reasons why these objects have never made it into the CCS exhibition space. Some are too fragile, some are simply recent acquisitions, and some are just downright ugly. *Never Exhibited*, a recent show curated by first year graduate students at the Center, brings all these works together in an exposé of the most unpopular work in the Hessel collection. There are a few works which, for preservation reasons, could not be displayed in this current show either. These objects, along with all the previously shown works in the collection, are represented by labels which stand in for the pieces themselves.

Artists have a long history of creating work that questions their own role as artists. It comes then as little surprise that curators would attempt the same kind of introspection. *Never Exhibited* is an example of just this kind of self-critique. This show ostensibly focuses the attention of the viewer on what it means to be a curator. In order to focus the viewer on the process of curating itself, the curators have limited their own role in selecting and displaying the work by letting these decisions be dictated by a systematic reappraisal of past curatorial decisions.

A curator most often has the job of inserting a group of art

objects into a particular system of meaning. They organize, categorize, and display works in ways that create or reinforce the lines of connection between them. The role of the curator tends to be one of clarification and elucidation; in other words, turning a group of artwork into a coherent whole. *Never Exhibited* questions this tradition without ever completely breaking with it. This show is coherent and intentional but in a way that steps just slightly outside the curatorial tradition. The curators have not made use of the typical types of ideas used to unite a show: art historical relations, social influences, etc.

Instead this show presents these works as evidence of a process of curatorial selection that has gone on at the CCS since the donation of Marie Luise Hessel's collection. If we are to ask why any particular work has been included in *Never Exhibited* we run into an interesting set of problems. The curators of the exhibition themselves have allowed a historical process to make their selections for them. Leaving aside questions of neutrality or objectivity it is nonetheless true that the curators were systematic in their choices.

This regularity allows the viewer a relatively smooth road when they attempt to determine why any given work is in this show. One is certainly allowed to make any kind of connection they want between the works in this exhibition. However, if they are to make any claim as to why any given work was included in this exhibition, they must first justify it in terms of the process of selection over the past eight years

which has excluded these works from other shows. Hence, *Never Exhibited* forces the viewer to critique not only the decisions of past curators, but the phenomena which allow for certain works to be shown and others not.

Considering the show from this perspective, one of the most interesting similarities between many of the pieces is their visual unattractiveness. They are not necessarily unsuccessful, but

ever, that is actually ugly about these photographs.

The potentially unattractive subject matter is treated in such a way that it becomes not only acceptable, but, in a sense, an attractive quality in and of itself. These images are well composed, well lit, and most importantly, make use of the fine detail of the large format photograph. The "ugliness" in Chang's photographs is not in the depiction but

exist, maybe only experientially, or maybe as a state into which certain objects enter when current ideas of attractiveness have moved too far away from them. Ugliness is something recognizable. We not only have our own taste, but we can also usually tell what things are likely to be attractive or unattractive to others. The perception of ugliness then is not simply a gut reaction to a given work but a recognition of a partic-

One of the most interesting similarities between many of the pieces is their visual unattractiveness. They are not necessarily unsuccessful, but simply hard to look at.

simply hard to look at. I found myself in front of more than one work torn between the desire to investigate what might be interesting about it and the desire to simply look away.

There has been a lot of blue chip art done about ugliness, but the art itself is rarely ugly. As an example of this distinction within *Never Exhibited* itself, consider Patty Chang's self-portraits together with Alan Turner's painting "Happy Intellectual." Chang creates disturbing, even gross, photographs of herself by suggesting aspects of her physical being with various foods. In one photograph Chang stuffs her bra with melons, one of which is sliced opened and exposed through a hole in the garment. The effect is truly disconcerting given the unshakable connection between the mutilated fruit and her own body. There's little, how-

the depicted. We are all used to appreciating horrible events presented in attractive forms. It is far more difficult for us to enjoy a depiction that is itself unattractive.

Alan Turner's painting "Happy Intellectual" may be an example of just this kind of unattractiveness, or even ugliness. It is painted badly, but not in any current style of bad painting. The colors Turner uses are extraordinarily loud and don't quite match. These elements are not necessarily important to a qualitative evaluation of the piece, nor can I say for certain that they would seem as unappealing to another viewer.

Nonetheless, I did not develop my own taste in a vacuum and I would guess that I am not a minority in my opinion. Ugliness certainly isn't a universal or a natural constant in human perception. However, it does seem to

ular set of qualities. Ugliness is not simply a lack of attractiveness, it is a distinct quality of its own. I think it may be best characterized as a state of rejection. Visual attractiveness has long since ceased to be a major criterion for judging the value of artwork (assuming it ever was). However, we have all known good people who were just too annoying, socially inept, or simply unattractive to ever be recognized fully for who they are. Many of the pieces in *Never Exhibited* are much the same way. They are just slightly too dysfunctional to ever be recognized, regardless of their actual merits as artwork. These pieces are the rejects of their social group, and they remind us that on one level art is a social game in which you need to be at least a little bit gregarious to succeed.

A Call For Art!

Club Art is hosting our show for the semester soon. Themes we are now accepting art on are: "The Future Never Happened", a Y2K millennium apocalypse inspired free for all, and "When We Were Good", child art and/or recent work done in or about that vein. The show goes up Monday, March 6th, with the opening on Thursday, March 9th, in conjunction with the monthly multimedia event in Fisher.

Please submit art to the center Studio in Fisher (with your name and # on the back) on March 3rd, 4th, and 5th.

Thanks!!!

• PHOTOGRAPHY REVIEW •

Walker Evans at the MET

THE WALKER EVANS RETROSPECTIVE at the Metropolitan Museum of Art is a must-see. Coming from myself, someone who is not a big photography fan, that's quite a statement. But this exhibit taught me that I like photos that make me think or that show me everyday things in a new way. Evans (1903-1975) took photographs for most of his long career that accomplish just that.

The show begins with works from the nineteen twenties. The photographs vary in subject: some architectural, some with his signature use of words, and others just of everyday people on the train. The show continues through the thirties up until the seventies when Evans actually started working with the new Polaroid medium.

Though I don't think the Polaroids are that fantastic, it interested me to see a serious professional photographer working with a medium many consider amateur, or even kitch. It's also great to see the continuity of subject from his black-and-white work to the pictures he takes with the Polaroid, such as word signs and close-ups of garbage in gutters on streets.

The show includes some of the work that Evans did in collaboration with William Agee to create the book *And Let Us Now Praise Famous Men*, featuring Evans' documentary-style photographs of the Great

Depression. There are also his photos of Cuba in 1933, with some great shots (unfortunately small in number) of everyday people on the street.

Like many of the photographers of that time, Evans worked with cameras that had

secret lenses to facilitate candid shots. These camera lenses allowed him to take pictures of his subjects from the side without them knowing he was photographing them. Paul Strand, another photographer who used this technique, had his work shown in a retrospective at the MET a few years ago. For many reasons, both social and aesthetic, comparing the two bodies of work can lend insight to them both.

One of my favorite photos in the Evans

Retrospective show depicts a subject hardly recognizable at first unless you've seen it before. (Supposedly it is one of his most well known works.) It's an almost abstract piece, but as soon as you see what it is, it becomes a bridge, unmistakably, shot from underneath at a very strange angle. The title, "Brooklyn Bridge" descriptively helps the process of recognition. The bridge looks more massive than it does in real life. The body of the bridge is the main subject and it becomes a long dark stripe that runs across the picture plane from bottom right to upper left. It's truly a new way to look at an everyday object.

I also particularly liked his shots of people on the subway. Although I wasn't sure if he used his special hidden lens to take these shots, it doesn't seem like he did. The people in the subway photos seem very nervous and aware that they are being photographed, which works to create emotional tension and set a tone in the photos. I can just imagine Evans explaining to these strangers after he shot the photo that they shouldn't worry, he's just photographing them for fun, and that no, they won't be on the cover of the newspaper the next day.

The show is up at the Metropolitan Museum of Art through May 14th, 2000.

—Jack Lewis



Porch life: One of Evan's portraits of rural America

Ryder's Turbulent Years

James Mangold's latest, *Girl, Interrupted*, places teenage confusion on a melodramatic stage

by Elizabeth Lorernz and Christine Cioffari

AN ADAPTATION of a novel by Susanna Kaysen, and directed by James Mangold (Heavy, Copland), *Girl, Interrupted* documents the two years Kaysen spent under psychiatric care in the female ward of McLean Hospital (fictionalized for film as Claymoore) during the Vietnam War. Susanna is an aspiring writer, labeled promiscuous, who, unlike the other members of her graduating class, has no desire to attend college. This film relishes in the practiced precision of the mainstream's most distinguished troubled teenage girl,

scenes serve as the only indication of what has led Susanna to this moment in the office, and to her prescribed treatment at Claymoore.

After Susanna's arrival the ward's other residents, are one by one introduced, mostly through a series of directorial manipulations that instantly inspire feelings towards each character that, unfortunately, remain static throughout most of the film. Polly (Elisabeth Moss), the resident designed to elicit pity, has a burn scarring half of her face, and she is first

Tyler Durden. Whoopi Goldberg chimes in as an honest and mothering nurse who will ultimately play a key role in Susanna's "recovery."

Despite its strong cast and ambitious purpose, *Girl, Interrupted* falls short as a result of its banal treatment of the era and its overdramatic script. Any movie focusing on the sixties, the Vietnam War, troubled teens, or mental institutions (or all of these...) has to grapple with the temptation to revert to techniques and tropes now revered from films such as *Easy Rider* and *One Flew Over the Cuckoo's Nest*, or, even worse, to revert to the lesser devices of more forgettable

the girls' disturbances as effectively as it does on their normalcies. Angelina Jolie may be barking at two condescending women, but she's also standing up for her best friend.

As far as the script goes, it doesn't go far enough. The audience must endure moments of complete contrivance and brutal melodrama; scenes provide overly ample amounts of tears and pretense. Make no mistake, one is moved at the sight of Winona Ryder gently strumming her rendition of "Downtown" to Polly, who sways gently behind a locked door, calmed by the melody and temporarily forgetting that day's outburst. Regardless, meeting with little dispute, one could argue that a single scene such as this in a film might be too much; *Girl, Interrupted* contains more than one.

Still, one is hesitant to call *Girl, Interrupted* a bad film, or a film not worth seeing. The hype surrounding Angelina Jolie is not unfounded and, beyond that, the film's existence is the result of nearly a decade of Winona Ryder's staunch efforts on its behalf. Mangold does not allow his film to glorify psychology or therapy, or even offer a definite opinion on either, and this ambiguity allows for various interpretations. Susanna Kaysen was the anomaly of her graduating class, but in our historical moment she typifies the confusion and dissatisfaction of the teenage girl. Truth be told, Winona Ryder once again proves she has her finger on the slit wrist of today's angst-ridden teen, though it is hard not to wonder if Sylvia Plath's stay at McLean was more successful than Susanna Kaysen's.

Despite its strong cast and ambitious purpose, *Girl, Interrupted* falls short as a result of its banal treatment of the era and its overdramatic script.

Winona Ryder. In her latest excursion into the psyche of the misunderstood female, Ryder is able to bring new facets to a role that the audience has essentially already seen her in (*Mermaids*, *Heathers*, *Beetlejuice*, *Reality Bites*, *Welcome Back Roxy Carmichael*, and so on). Here, Ryder as Susanna Kaysen is coerced into "taking a rest" by a psychiatrist/family friend after a failed suicide attempt. In the very first scene, as Susanna sits in a doctor's office, the audience is provided a series of flashbacks, including her sleeping through her graduation ceremony, the aftermath of her affair with a married man, and a confrontation with her boyfriend. These colorful

seen alone, in an empty room, trying to play a guitar that is locked behind a fence. Other residents include Susanna's roommate, Georgina (Clea DuVall), who introduces herself as a pathological liar, the laxative-indulgent Daisy (Brittany Murphy), and The Anorexic Ballerina ("It's not fair! 74's the perfect weight!"). The big bang of the film, this year's Oscar contender Angelina Jolie, is Lisa, a diagnosed sociopath who takes vacations regularly from her eight-year plus hospitalization. All the hype surrounding her performance has earned Jolie not only a Golden Globe for Best Supporting Actress, but our respect as the sassy girl's answer to *Fight Club*'s

interpretations such as *Forrest Gump* or ABC's *The Sixties*. *Girl, Interrupted* strives valiantly to avoid such commonalities, but—maybe it's the director, maybe it's the novel, maybe it's the cast, or maybe it's the time period itself—ultimately, the film fails to lay any definitively new ground. This is not to say that the film is without its moments of utter success—an outing to a local ice cream shop goes awry when Susanna is accosted by the wife and daughter of a former lover. The chaos and hilarity reach their apex as Brittany Murphy's Daisy screams, "Get that out of my face, asshole!" in the midst of a cathartic assault that innovatively capitalizes on

The Elusive Andy Kaufman, Resurrected

by Anne Matusiewicz

FOR PURPOSES of marketability or plain stupidity, the Golden Globes characterized *Man on the Moon* as a comedy. Don't be fooled: Milos Forman's latest is one of the most quietly sad films I've seen. Not only is Andy Kaufman dead at the end, but the only insight we get into his mind and personality is that he wants to "get a reaction from people," not necessarily laughter, but anger, joy, or boredom. The story, of course, is simple: it describes the rise and fall of comic Andy Kaufman (Jim Carrey). We are taken through Kaufman's "greatest hits"—the Elvis Presley impersonation, the woman-wrestling, his unabridged reading of F. Scott Fitzgerald to an audience expecting gags. Jim Carrey proved himself a competent dramatic actor in *The Truman Show*, but his performance here is amazing. He does not just get into Andy Kaufman's head, he disappears completely into the role.

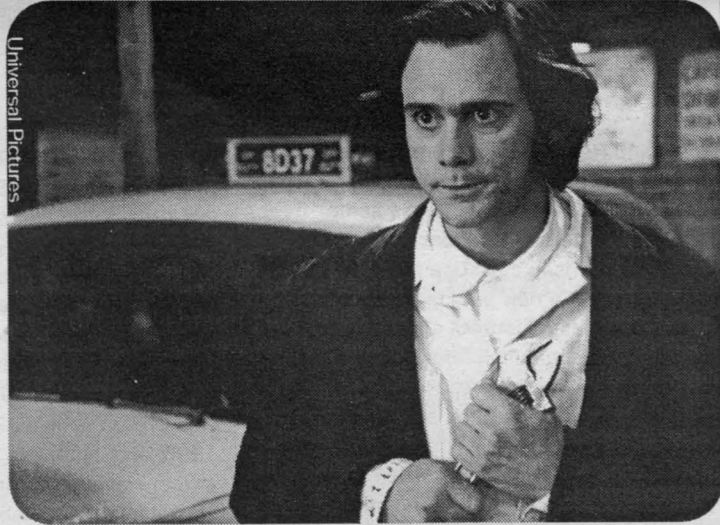
Man on the Moon starts with a younger Andy trying to make it in the world of stand-up comedy. We watch him on a

painfully bad night, making old jokes in his squeaky "Foreign Man" voice (an act which was eventually turned into Taxi's Latkas Gravas) and we expect another depressed retreat back home, when Kaufman turns his back for a minute and, to the audience's delight, transforms into a singing, gyrating Elvis. Now keep in mind that this isn't just Andy Kaufman doing his Elvis impression, but Jim Carrey acting like Andy Kaufman acting like Elvis Presley—and there is not one trace of Carrey (or Kaufman for that matter; when he himself took on Elvis, there wasn't a trace of Andy Kaufman present either).

This is just the start of the deepest and most fascinating problem of the film: how do you make a movie to get inside the personality of a man who did everything to avoid having one personality? Publicity has surrounded *Man on the Moon* ever since it started production. There have been suggestions that Andy Kaufman was actually suffering from Multiple Personality Disorder and that his notorious

transformation into lounge lizard "Tony Clifton" was so successful not because Kaufman was simply a good actor but because he really was, at that moment, Tony Clifton. And although this theory is never brought up, it's certainly implied. Its almost as if Carrey was somehow possessed by Andy Kaufman's ghost (and Tony Clifton's, etc.); that's how realistic it was.

The film traces the upswing of Kaufman's career—his successful stints on Saturday Night Live and Taxi through the first appearance of Tony Clifton—and then his slow descent into wrestling women and insulting Southerners. The first woman to wrestle him is Courtney Love, reprising her now-you're-just-taking-this-too-far girlfriend role from Forman's *The People vs. Larry Flint*. Kaufman winds up injured in the ring by a real wrestler; Taxi is cancelled, he is kicked off Saturday Night Live, and then he discovers that he has cancer. Is it all a huge joke, one tremendous put-on? One could certainly be suspicious of that. It doesn't really sink in that things are truly



Carey as Kaufman as Latka: His famous immigrant persona,

falling apart until Kaufman appears in Tony Clifton's clothes and sideburns, recognizably Andy for the first time.

The film remains a little ambiguous as to whether Kaufman is actually dead or not; one expects him to jump out at his funeral and laugh at everybody. The message is clear, though: his memory is still with us. Kaufman also used his funeral to create a mushy what-a-beautiful-world sing along in the

manner of his last show at Carnegie Hall—an extravaganza with the Rockettes, the Mormon Tabernacle Choir, Santa Claus, and so on. As the movie comes to a close, we are left with the conclusion that either a rude, manipulative man learned his lesson and tried to make up for past mistakes, or an innocent anachronism finally decided that the last memories people had of him would be good ones.

SCORES

(Student Coalition on Race and Ethnicity Studies)

First Organizational Meeting

All Students Welcomed

Multi-Purpose Room
Wednesday, March 1
7:00pm

Avant Electronic (in Kingston)

Maryanne Amacher reveals the secrets of Third Ear Music

by Patrick Foissac

AT FIRST, Kingston may not seem to be the most exciting place in the world; but, believe it or not, it's a place where some very influential and renowned artists have chosen to live. One such artist is Maryanne Amacher. Maybe you are not very familiar with her name, but her curriculum vitae should definitely impress you:

less to reduce Maryanne's work to a mere list of facts without mentioning how influential she has been on artists working in related soundworlds. For instance, Paul D Miller, a.k.a. DJ Spooky, underlines her role as a pioneer in contemporary music: "Maryanne is one of the best kept secrets of the Cage/Tudor

City Links series, which continues to the present day. In twenty-two separate pieces, sounds from one or more distant urban environments were transmitted in real-time via telelinks to an exhibition space as a continuous sound installation. She used all kinds of locales: harbors, airports, factories, etc. To give an example, "City Links 15" consisted of mixing sounds from various locations (Paris, Boston and New York) in a

spoken text based on Thoreau with her sound environment based on the acoustic properties of Walden Pond. In the eighties, she began working on *Music For Sound-Joined Rooms*, for which she spent weeks on location studying the architecture and features of specific buildings, and then created sonic and visual events for each specific part of this location. She used multiple speaker configurations, which enabled her to create "the effect that sounds originate from specific locations and heights rather than from the loudspeakers". For listeners traveling through the building, an aural narrative emerged.

Maryanne developed the same idea in *Mini Sound Series* (1985-). There is, however, a difference in that the *Sound-Joined Rooms* concepts were now developed in a format based on that of a TV mini-series. *Mini Sound Series* involved a long running concert series over a four or five week period, "an evolving sound work 'to be continued' as opposed to a continuous installation or a traditional concert setting."

If you are eager to listen to Maryanne Amacher's work, I would strongly advise you to listen to her contributions to the Asphodel label's *Throne Of/Swarm Of/ Storm Of Drones* trilogy of compilations.

Also highly recommended is her first full length recording

Sound Characters (Making the Third Ear) that was released last year on the TZADIK label. The best way to describe what it sounds like is to refer to Alan Licht's own listening experience: "The first thing I hear is piercing, cycling high-pitched melodies that immediately cause musical vibrations inside my ears." Maryanne calls this "Third ear music," which "stimulates our ears to 'sound' their own tones and melodic shapes."

Amacher also insists that third ear sounds are not likely to damage our ears or our speakers and that they are actually present in all music, but are suppressed in the ear by other timbres that mask them. Licht goes on: "Next, I thought I heard a truck coming down the street; I soon realized it was a wave of electronics crashing over the still cycling first set of tones. Trembling, I knew that this music was too massive to be experienced in a living room. It's like having King Kong for a pet—it resists captivity at every level. By the same token, the music filled me with a sense of wonder and awe I have experienced only a handful of times in the presence of pure sound."

There's no doubt that listening to this album is a challenging experience that might make you feel physically shaken. But it is so different from everything you might have heard so far that it is certainly worth giving a try. In other words: give it a listen.

"Third ear music stimulates our ears to 'sound' their own tones and melodic shapes"

Maryanne Amacher is a composer, performer and multi-media artist who studied in Europe under the direction of Karlheinz Stockhausen before studying music and computer science at the University of Pennsylvania. Then she became a Fellow at the Center for Advanced Visual Studies

She also worked in collaboration with the visual artists Scott Fisher, Luis Frangella and the architect Juan Navarro Baldeweg, and has joined efforts on works with choreographer Merce Cunningham and the legendary John Cage.

However, it would be point-

scene . . . She was one of the first people of that set to really deal with heavy bass, electronic bass, crazy bass." Another major artist, Rhys Chatham, met Maryanne when he was a child and he insists on how decisive this encounter was for him: "She became a kind of role model for me of what a composer should be . . . I've always been inspired by Maryanne, and her work had a profound influence on the music I made in the seventies and eighties."

Although she hasn't released many records, Maryanne has a long career behind her. Her first major work dates back to 1967's

live broadcast at WBAI in New York before transmitting them to Radio France Musique in Paris—long before such intercontinental practices were made common and easy by Internet. Amacher found this experience really exciting: "I was particularly interested in the experience of 'synchronicity', hearing spaces distant from each other at the same time, which we do not experience in our lives."

Another highlight in her career is the project *Empty Words/Close Up* (1973-74), which was the result of collaboration with John Cage and Merce Cunningham. It joined sung and

Split Personalities (continued)

poets and New School performers Rachel Castillo and Yajaira DeLeon has never been seen all in one room at the same time with immense visual backgrounds.

Josh Pittmsan of NYU, a son of Rise and Shine now a new edition to PCity read poetry to projected images of Japan's mountain tops and lush forests and cut in was the playback of merchant's goods, people in rapid motion and sounds of Buddhist temple bells.

Now sitting in the back of the room, I watched the audience with their shadows on the wall layering these beautiful images and it was yet another ingredient to the night's aesthetic potency. To top the alysmal poetry, we are greeted once again to Hell's Kitchen's favorite grandmother, Irene, doing her dishwashing, smoking GPC menthols dreaming of taking a cruise when she gets up to perform 'Respect' and 'Like a Virgin' at a karaoke night. After a series of works that question living standards, violence in our communities, the search for inner peace, happiness, laughter and tears, the show left much to be absorbed; to filter out the madness of hectic lives and come together to appreciate the eternal beauty of art. In all forms, from the screen to our subconscious dreams, we must always ask, "what does this mean?" To take the time to reflect as we project images and sounds that dance around the realities of our Split Personalities.

Scream 3 Covers Old Territory with a New Twist

• FILM REVIEW •

SEQUELS TO HORROR films, exemplified by the *Nightmare on Elm Street*, *Friday the 13th*, and *Halloween* franchises, are the best examples of clichéd Hollywood excess. It seems installment after mindless installment of teen sex, drugs, and sharp objects combine to make up one highly unoriginal "shower scene."

Scream, directed by horror veteran Wes Craven, took audiences by storm in 1996, and its tongue in cheek self-awareness and genuine thrills ensured sequel talk. 1997's *Scream 2*, though equally popular, did not fully escape "sequel mediocrity," though it definitely had its moments. Now, *Scream 3*, released February 4th, has hit theatres, and though it too falls short of the original, it is a highly entertaining final entry in the popular trilogy.

Scream 3 revisits the character of Sidney Prescott (Neve Campbell), heroine of the previous films who has been chased into seclusion by the repeated threats of a vicious killer. In a plot staple characteristic of the trilogy's general spirit of self-satire, *Scream 3* contains, as did its predecessor, a film-within-the-film whose events mirror those of *Scream*. Appropriately titled, "Stab 3" is in production when the now-infamous ghost-masked killer begins brutally murdering various members of its cast. Sidney, returning to civilization, comes to the Hollywood set of "Stab 3" to help catch the killer (who, it is suggested, was involved in the murder of Sidney's own mother). Also returning to reprise their roles are Courtney Cox Arquette as

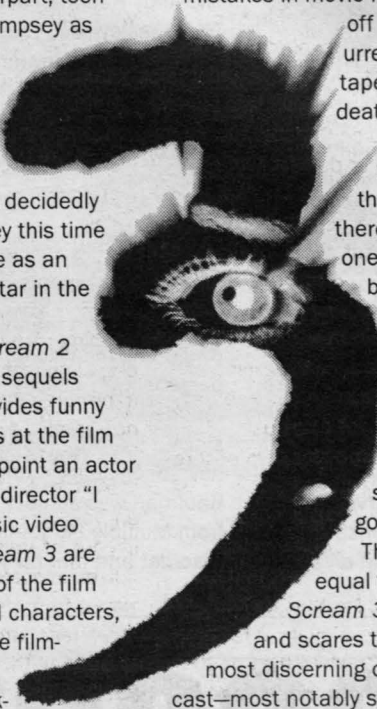
reporter Gale Weathers, David Arquette as Dewey (who seems to have lost his pronounced limp after being brutally stabbed in both movies), and Liev Schreiber as Cotton Weary, the man wrongfully accused of murdering Sidney's mother. New cast members include brilliant indie film ingenue Parker Posey as Gale's film counterpart, teen sex-farce regular Patrick Dempsey as Detective Kincaid, and the perennial horror movie weird-guy Lance Henriksen as the sleazy Stab 3 producer. Campbell, usually whiny and irritating, gives a decidedly less annoying turn as Sidney this time around, but comes off more as an ensemble player than the star in the process.

Where *Scream* and *Scream 2* spoofed horror movies and sequels respectively, *Scream 3* provides funny and sometimes cutting jabs at the film industry in general. At one point an actor in "Stab" comments to the director "I was just admiring your music video award." The makers of *Scream 3* are aware of the glossy image of the film and its young and beautiful characters, and they poke fun at it. The film-within-a-film setup also serves as an effective backdrop for most of the movie's suspense. A recreation of Sydney's home, seen in the first movie, is the setting for many of the movie's best scenes; in one of its scariest, Sidney witnesses a recreation of her mother's murder. Still, the horror

genre references which marked the first two movies is sorely missed this time around, a flaw attributable to the absence of original *Scream* screenwriter Kevin Williamson.

In one of the film's more clever moves, horror buff Randy Meeks (Jamie Kennedy)—who, in one of the biggest mistakes in movie history, was killed off in *Scream 2*—is resurrected via a videotape made before his death, in which he instructs the surviving cast members that "in a trilogy, there are no rules, and one must return to the beginning to find answers." The movie quickly turns its gaze to buried secrets from the past and at times the movie seems to play like a gory Perry Mason. Though definitely not equal to the original, *Scream 3* has enough laughs and scares to entertain even the most discerning of critics. A talented cast—most notably scene-stealers Parker Posey and Patrick Warburton—combine with a good sense of humor and genuine suspense to make *Scream 3* a good end to a successful horror trilogy and worth the eight bucks.

—Kathy Salerno



TARA JANE O'NEIL

BASQUE

RACHEL JACOBS

in concert
Old Gym Saturday, March 4th
Minimum donation \$2.00



A BARD-AID benefit for orphans in Bangalore, India

Hey, Cheap Condoms at
The Dime Storell



Order Envelopes in
The Post Office
We Have Lube and
Dental Dams Tool

• Upcoming Bard Shows •

Saturday, March 4 **Phill Niblock**

Recent Sound and Video Works One of the pioneers of Minimalism, Niblock works in a broad range of media, from music to film. Audience members can expect to be enveloped in pulsing waves of drones while watching abstract video images dissolve into each other. 7:00 PM in the MPR, Campus Center

Friday, March 10 **Gerry Hemingway and Thomas Lehn Duo.**

Hemingway is one America's premier avant-garde percussionists. Tonight, he is joined by Lehn, a brilliant improviser on analogue synthesizers, all the way from Germany. 8:00 PM in Blum Hall

Saturday, March 18 **Karate with opening band (TBA)**

An emo-tinged indie rock show featuring Massachusetta's emo-jazz-rock fusion group

Thursday, March 23 **Peter Kowald Solos and Duos**

In the late 60's, virtuoso bassist Kowald helped pave the way for several generations of European improvisers. Now he makes a rare appearance on US soil, playing alone and with American friends. 8:00 PM (location tba)

Wednesday, March 29 **Richard Buckner**

Alternative country-folk marked by intensely personal lyricism defying the Nashville hegemony

Thursday, March 30 **Les Savy Fav with Love as Laughter**

Indie rock with hardcore and emo influences, with lo-fi indie-pop by Love as Laughter, Sam Jayne's (formerly of Lync) new project

Friday, April 14 **Hip-Hop Show featuring The Arsonists & Others**

The Arsonists, the critically acclaimed five MC New York group on Matador, with other underground hip-hop groups in negotiation

Friday, April 14 **Evan Parker and Ned Rothenberg Solos and Duos**

Over the past four decades, British iconoclast Evan Parker has single-handedly redefined the language of the saxophone for improvisers the world over -his influence is immeasurable. Joining him this evening is Ned Rothenberg, a longtime presence on the downtown New York scene, who's innovations on a broad range of wind instruments have brought him much acclaim. 8:00 PM (location tba)

Thursday, April 20 **Le Tigre with The Need**

Bard proves riot grrl's not dead with the legendary Kathleen Hanna's (formerly of Bikini Kill and Julie Ruin) punk-new wave pop fusion group Le Tigre and noise-rock from Olympia, WA duo the Need.

Friday, April 28 **"The Convocation of..." DIY Hardcore**

Rock occupies Bard, with Tony Joy of the Universal Order of Armageddon and Moss Icon.

Friday, May 5 **Mouse on Mars**

German-post techno duo, providing experimental electronic music incorporating ambient, dub, rock, and jazz influences and destroying any semblance of convention or encapsulation

ANOTHER BIG EVENT TO BE ANNOUNCED LATER

compiled by Andy Ryder and Dan Hirsh

Forgotten Toys and Electronic Noise

WITH ALL THE SAMPLING and synthesis that is often used in making experimental music, it is refreshing to discover an entirely different means of creating layers of sound. The Switzerland duo Voice Crack has done just this. Their use of disembodied toys and pulsating lights in conjunction with radio waves creates noisy, vibrating sounds; ones that a person would not normally imagine coming from these objects.

Bard was fortunate to host Voice Crack along with Chicago musician Kevin Drumm on Wednesday, February 16, thanks to the Creative Music Alliance. Bard students and professors had the opportunity to watch the Swiss musicians carefully maneuver their contraptions around flashing lights and radio antennas.

Andy Guhl and Norbert Moeslang have been a long-time musical team dating back to 1972 when they began playing traditional instruments together. Moeslang explains that this is beneficial because the two work together and observe each other; therefore,

they have twice the amount of ideas to work with.

Their exploration of new sounds soon led them to work with electronic instruments such as tape recorders, and, in 1983, to abandon traditional instruments entirely and work only with electronics, which is what they do today.

Examining the pair's table of instruments—toys—set up in the multipurpose room, one could find radios, flashing bike lights, various noise makers, flashlights, remote controls from miniature cars, and the insides of noisemaking greeting cards.

This is just to name a few, for the table on which the two worked was entirely covered with gadgets. It is the insides of these toys that make the noises in correlation with magnetic waves from the lights and radios and a small resonator.

Using the system of lights on different elements, or toys, makes different combinations. These combinations are what create the different sounds that make up Voice Crack's wall of

noisy layers. The lights are also important in controlling the pitch of the sounds using a photo ray system; the pitch rises with more light and lowers with less light.

Voice Crack explained all this at a workshop given in Blum Hall on Wednesday afternoon.

While Voice Crack has given up using traditional instruments in their music, they have not abandoned all connection with them.

Moeslang works making and repairing violins. The two do not wish to incorporate traditional instruments into their music at this point, though. Moeslang explains that the violins are his business while the experimental work he does with Voice Crack is his soul.

The difference between violins



Voicecrack: The swedish dou at work.

and Voice Crack is vast. While violins are pitched and melodic, Voice Crack's music is anything but that. It is noisy, haphazard, and not noticeably pitched, a sound that makes for a transfixing listening experience.

—by Melissa Stultz

Hidden Agenda Postponed on the Squash Court

"We will plunder your villages, steal your women and massacre your men. Fight! Fight! Fight!"

This is the zealous chant yelled at the beginning of every squash match played by the Bard Women's Squash team. Seven years ago, the founding players of the team were Pakistani players, who created this chant in Urdu.

It has served the purpose of fascinating the team's opponents and invoking envy in those of other teams who can only mumble trite college slogans in response.

A squash team consists of nine ranked players who compete against respectively ranked opponents. The team that wins the best of nine matches comes out as the overall victor. However, when a team consists of only six permanent players, they face their opponent with an obvious handicap.

Such was the predicament of the Bard Women's squash team this year. So the Bard team played every match with a slight sense of injustice, but were enthusiastic nonetheless.

Last weekend, Bard played in the Championships held at Yale. 36 teams ranging from Harvard, Princeton, Haverford, and Colgate battled it out for the coveted Howe Cup. They played three matches, but lost all of them.

Anu Kumar, the team captain and

number one player defeated her Haverford opponent. Maria Halkias had close matches and finished off very sore but very happy. Other team mates, Amanda Holt, Kathryn (Dude) Gulley, Triona Hart and English coach Rob Bruley are hopeful for an increased turnout next year.

—Malini Ranganathan and Anu Kumar

Angle Pinchers and The Killer D's are Gonna Rumble

Intramural floor hockey consists of nine teams of fifteen members. These games took place on weeknights, and lasted 45 minutes apiece. The teams were made up of members from the Bard community. Five players are on the court at a time including a goalie. The hockey season started halfway through the fall '99 semester.

Eight games take place with every team playing each other at least once. Then a series of playoff games occur, to determine who is the champion of floor hockey at Bard College.

This semester the intramural floor hockey season will culminate in a Championship battle between lead teams the Angle Pinchers and The Killer D's.

Floor hockey reached new levels this semester. A testament to the intensity of the players, sophomore Matt Ayres suffered a mild concussion during a game yet "continued to play and scored three goals," confirmed teammate Jason

Oxman.

At least two other players have been sent to the hospital because of injuries.

While the purpose of these games is to have a good time and enjoy floor hockey, the games have been known to get out of control. As Oxman said, "It can get ugly out there."

While it is not uncommon to hear harsh words exchanged during the games, people always leave the game on the court and when the final whistle blows people shake hands.

A huge part of floor hockey is the fans that come to cheer their favorite team on, and harass their opponent. Controlled substances are involved most of the time, adding to the rowdiness of the crowd.

"The nature of the fans reflects the nature of the teams playing," said sophomore Brad Alters. It is the combination of the players and the crowd in the relaxed atmosphere of Bard that makes intramural floor hockey so much fun.

The teams take floor hockey seriously; however, it is for the fun of the sport that these players find themselves playing at night. In order to keep the spirits of the teams positive, there is usually an inspirational speech that takes place before the team takes to the floor. It is not uncommon to hear "Ku Bia Ah" between periods. Good humor and fun go hand in hand with floor hockey at Bard.

As sophomore Aaron Blumkin said about fellow team members: "They have the agility of ballet dancers, the speed of cheetahs, the stamina of a walrus. The passes are crisper than the bacon at Kline, and those assholes can sure hold their liquor".

—Rachel Mahoney and Erin Blumkin

Women's Basketball Ends Season with 6 Wins, 12 non-Wins

The Bard Women's Basketball team ended the season on Wednesday, beating Hampshire College 52-38. The game, which took place at Hampshire, was much anticipated after being postponed due to inclement weather. The starting lineup featured sophomore forward Julia Frey, freshman guard Nina Svatovic, freshman guard Bianca D'Allesandro, sophomore center Emma Kreyche, and senior guard Kallia

Papadaki.

The score at half-time was 29-18 Bard, and although the margin remained close throughout the game, Bard continued to dominate: Svatovic scored 19 points and Kreyche pulled down ten defensive and five offensive rebounds.

"We went in with the attitude 'We're going to win this game. We want to win this game,'" said assistant coach Alan Ewing. "That attitude wins games."

The Hampshire win followed another highly anticipated match; Bard took Yeshiva University at home the previous Sunday with a final score of 63-48. Winning this game was very important to the team, who had lost to Yeshiva 73-66 early in the season.

The Hampshire and Yeshiva wins close a season that has been very successful in the eyes of Head coach Jeff Gold, Assistant coach Alan Ewing and the players. Ending with a 6-12 record, the team has gained more since last year than just two more wins. Since all but one of the players are currently underclassmen, many will be returning next season, an advantage which was not present last season.

Ewing, in his second year as assistant coach, had this to say: "I'm very pleased with the season. With so many girls returning, next season looks very positive." In addition to this, the team has gained more experienced players.

Freshmen guards D'Allesandro and Svatovic both have extensive backgrounds in the sport, having played in high school as well as on recreational teams.

In addition to all of these advantages, the girls have become a very tight-knit group.

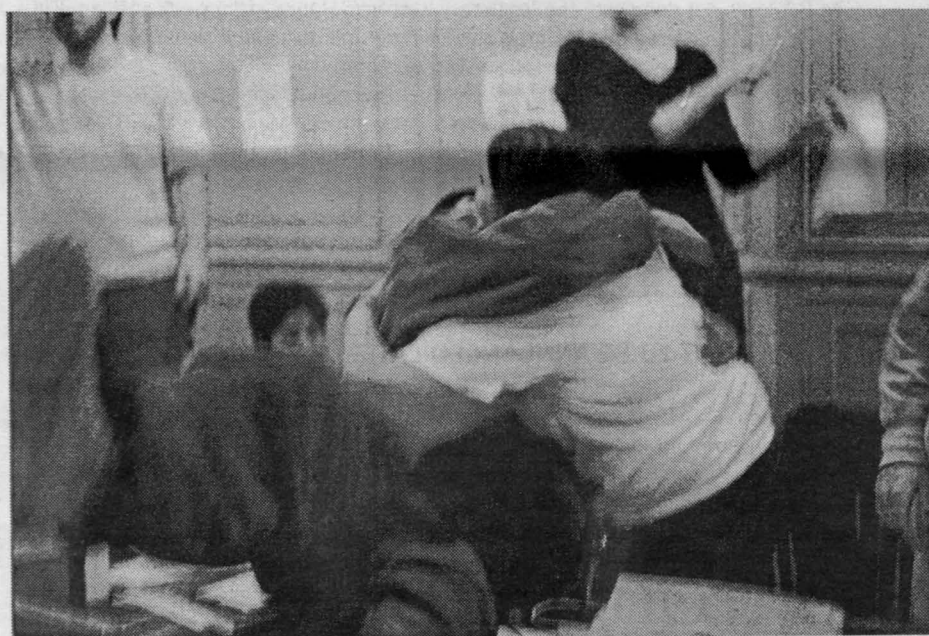
"There's a good chemistry between all of the girls on the team," said 5'10" freshman Ann Grey. The friendship that has developed between this year's players has helped them to work more effectively as a team.

"I don't think I've ever been on a team that has had this much fun, both on and off the court," commented Co-captain Emma Kreyche. "I'm very optimistic about next season."

One disadvantage of next season will be the absence of senior and co-captain Kallia Papadaki, who was honored in a small ceremony at Sunday's game.

"Playing with Kallia has been a great experience for me as well as everyone else on the team and she will be missed," said Gray. This was Kallia's fourth year on the women's Basketball team.

—Kathy Salerno



Budget Forum: The highlight of Bard's physical activity this semester

**Beverage
Way**
Beer and Soda
Supermarket

Rt. 9 Rhinebeck
876-2271

Rt. 9 Red Hook
758-0541

sm / art

Put a piece in Bard's first
erotic journal...

Bring us your fantasy scenes,
photos, stories and sculptures
for the betterment of Bard's
lounges, libraries and libidos.

—Courtesy of Silk—

present produce to:
Bard Box Five Two Six



avrealty@ulster.net

Licensed Real Estate Broker

APPLE VALLEY REALTY

12 South Broadway — P.O. Box 8
Red Hook, New York 12571

(914) 758-8891

Leocadia (Lottie) Kittner

The Bard Observer Staff Spring 2000

Editor in Chief: Ciprian Iancu
Executive Editor: Michael Haggerty
News Editors: Deirdre Faughly, John Garrett, Rafi Rom
Arts and Entertainment: Bhakti Shringarpure, Natasha Brooks-Sperduti, Jonah Weiner, Melissa Stultz, Andy Ryder
Sports Editors: Rachel Mahoney, Chris Downing
Opinions Editor: Dawn Jackson
Assistant Opinions Editor: Bertha Cordero
Copy Editor: Paul Vranicar
Proofreaders: Mauricio Mora, Chris Downing, John Garrett, Matt Ayers, Kacey Cohen
Managing Editor: Kerry Chance
Financial Manager: Xiaoyu Zhang
Production Manager: Michael Haggerty
Designer: Brian Ackley
Technical Manager: Devin Irby
Photographers: Rafi Rom, Jon Feinstein, Michael Chameides, Brendan Harman, Sam Lucey
Contributing Writers: Sophie Rosenblum, Mneesha Gellman, Dan Lichtblau, Tanya Zaharchenko, Ben Dangl, Marissa Vural, David Janik, Patrick Foissac, Liz Lorenz, Christine Cioffari, Kathy Salerno, Anne Matusiewicz, Jack Lewis, Huffa Frobes-Cross, Aaron Blumkin, Anu Kumar, Malini Ranganathan, Marcos Tejeda, Tamara Plummer, Ryan Wheeler, Chris Van Dyke, Morgan Pielli, David Warth, John Hollowach

A Brief History of Bard College and MES

If I would be asked to describe Professor Gloria Chun's [Spring '99] tenure decision in one word it would be "predictable." It is as predictable as the acquittal of the officers who beat Rodney King, and as predictable as the acquittal of the officers who killed Amadou Diallo. The best prescription I can give for people of color to keep their sanity in the US is not to have faith in the system to provide justice for us.

One may argue that indeed Chun did receive tenure, as one student did during the "Institutional Racism and Ethnic Studies" panel late last semester. Explicitly speaking, Chun was denied tenure by the Faculty Evaluation Committee (FEC), then she was granted tenure by the administration, and then Chun resigned. However, these mere facts do not reveal that being granted tenure by the administration instead of the faculty ruins a professor's career. In other words, the FEC ruined Chun's career as a professor by denying her tenure. The administration's actions to remedy the FEC's questionable decision were futile.

It is important to examine why the FEC denied Chun tenure. I believe an exhaustive analysis of the FEC's actions may help explain the state of racial affairs at Bard College. Chun received the worst FEC evaluation in Bard

College's history. This was in light of her outstanding student evaluations, student support, student organizations support, and support from her faculty members in the Social Science and Literature divisions. Chun also had national support from the academic community, such as Henry Louis Gates, Ronald Takaki, and Michael Omi to name a few.

I have documentation that proves that students have demanded the increased staffing of professors of color and a stronger Multiethnic Studies (MES) program since the mid-eighties. Very skillfully, the administration justified the lack of professors of color and Bard College's understaffed MES program by stating that the professors of color do not want to teach at Bard because of its rural surroundings. But as Professor Anthony Lemelle stated in the "Institutional Racism and Ethnic Studies" panel, professors expect to teach in rural college town environments. If indeed Bard has difficulties hiring professors of color, I suggest that the faculty and administration accept more responsibility for their actions. It would be more accurate to attribute the source of the problem on Bard College's treatment of professors of color. Like Chun, many professors of color have been denied tenure on vacuous ground.¹ And promising and non-accommodating professors of color

leave Bard before they too must face the FEC, such as the cases of Michèle Frank and Sara Willie.

In light of Chun's five years at Bard College, Bard has employed more hostile policy towards professors of color and MES. Professor Myra Y. Armstead, the director of the MES search, told me that the college does not wish to hire an Ethnic Studies Ph.D. The rationalization for this decision is grounded on the opinion that ethnic studies does not have "academic rigor." It is my contention that the faculty and administration do not want ethnic studies because they fear that prospective ethnic studies graduates would espouse a progressive or radical brand of politics and ideologies that UC Berkeley is synonymous with. As a student member of the search committee for a new MES director, I can attest that none of the candidates compare to Gloria Chun. Which is a result of the fact that they do not possess the interdisciplinary training of an ethnic studies Ph.D.

Given Bard's history with MES and professors of color, I find it easy to conclude that the Bard College faculty and administration will not dispense justice for MES and the students who demand it. Therefore, I am inviting all students to attend SCORES first organizational meeting, Wednesday, March 1, 7:00pm at in the basement of the Old Gym.

¹Gloria Chun's FEC documents are on reserve at the library, under the professor name "SCORES."

BBSO

Observer Editorial Policy

The Bard Observer is Bard College's student-run newspaper. It is published every two weeks, on the following dates, with six issues planned per semester: February 28, March 13, March 27, April 10, and May 8.

The Bard Observer encourages the submission of art work, photography, responses to editorials and opinion pieces, and letters to the editor and community. It offers free advertising space for student organization events. The deadline for submission is the Thursday prior to the date of publication. Text can be sent on 3.5" floppy disk in Microsoft Word(c) format (for Macintosh(c) or PC), with accompanying triple-spaced hard copy, via campus mail to "The Observer."

Opinions expressed in the Comics or Opinions sections do not necessarily represent those of The Bard Observer or its staff. Claims and allegations in these sections are those of the author/s alone. The Bard Observer reserves the right to edit for grammar, spelling, and coherency. Anonymous submissions require editorial consultation with author/s after submission. The Bard Observer copyright 2000.

Celebrating Our History

The month of February in many parts of the world is a month that is dedicated to the history of Africans all over the world. It is a time for people to understand the contributions of Black people. This is not a race of idle people who have done nothing for our society; but a people who have brought more than society can ask for. For this reason, BBSO is taking the time to celebrate the history of Black people all over the world.

I could spend this entire article discussing the contributions that Black people have made throughout history, but we would need a much bigger paper, with a lot more issues.

What is the history behind Black History Month? Well, that is a question that can be easily answered by attending your local library. It is a celebration started by Carter G. Woodson in the 1920s as a way to educate ourselves and the community about the contributions of Black people.

When you think back to the days when you were in elementary school, how much did you learn about the contributions of Black people to this world? I can recall spending three days on Black history in an AP class, and two weeks on

the Puritans in a two year long course. This is why it is so important that we recognize the greatness of Black people, their history and their culture.

At Bard College, we have been celebrating this month with a film series, Saul Williams, a celebration of Jazz with Hal Miller and many more events to come. We have tried to educate the community on many important people in history that are easily forgotten. Before this month started I didn't know that there was a Black Queen of England (Yes, she was mulatto).

The most moving event for me was the visit of Saul Williams. I cannot express the love that I have for this man. He is so amazing to me. He is a strong Black man that does not ignore his identity, and yet he can still appreciate "the other." His talents as an artist are amazing. His performance had a great impact on our campus. I think that was the first time the campus was on a natural high. Events like the one just described are what Black History Month is all about.

I urge every member of the Bard College community to go online and reach a little. You might find out things you never dreamed of. It is also important to gear up for

"Jeopardy, the History of

Black People". This is not just an event that will focus on African-Americans, but Black people all over the world. If you know about Bob Marley, Marcus Garvey and Nelson Mandela, but nothing else internationally, then it is time to do some research, because it's a cash prize.

Black people in history have contributed so much, from the traffic light, to open heart surgery without anesthesia, to the first patent on the fire extinguisher. Black people have excelled in every subject, from science to mathematics, from music to film, from education to politics, from law to justice, and everything in between.

If Black history for you has only been a couple of PBS specials and Encarta Africana, then maybe it is time for you to take that step in the right direction and realize the history of African peoples. The Diaspora is your history, whether you come from America, France, Britain, Germany, China, India, Cuba or Brazil. Like Saul said, "We're everywhere." And we are even here at Bard College—there are about 36 of us in the student population alone.

Even though Black History Month is only four weeks long, everyday is a day to learn about Black history.

—Tamara Plummer

BROADWAY PIZZA



WE DELIVER TO YOUR ROOM!

TIVOLI 757-2000

\$2 off with this ad

Good on any purchase of large pizza or dinner

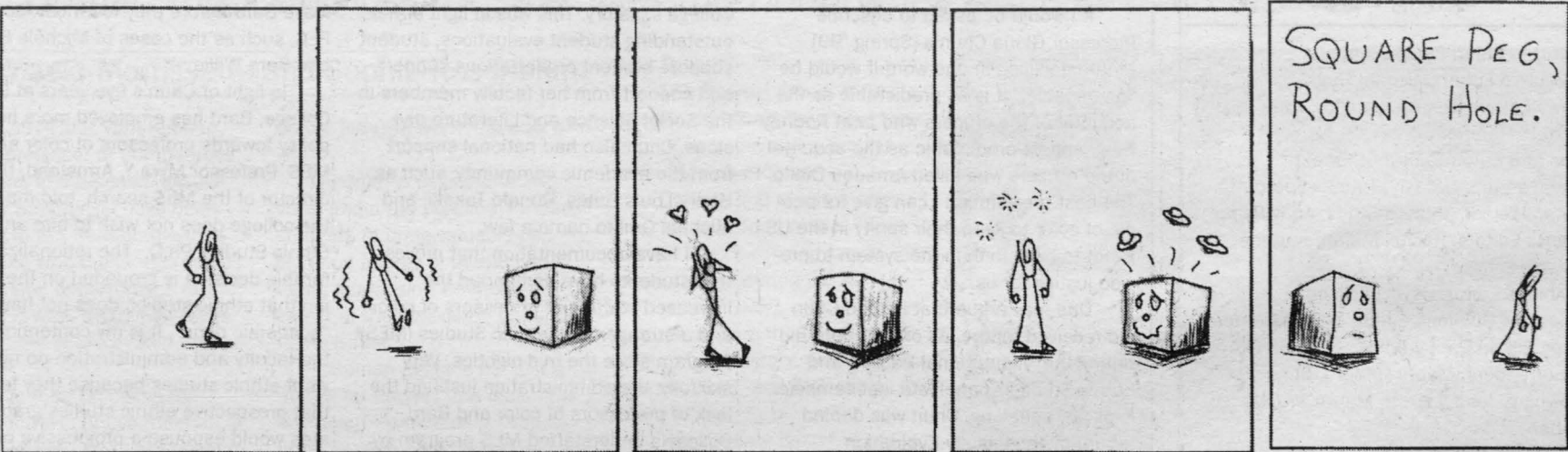
(cannot be combined with any other coupons or specials)

Setting the Pace in Cyberspace

www.webjogger.net
 196 West Kerley Corners Rd.
 Tivoli, NY 12583
 (914) 757-4000

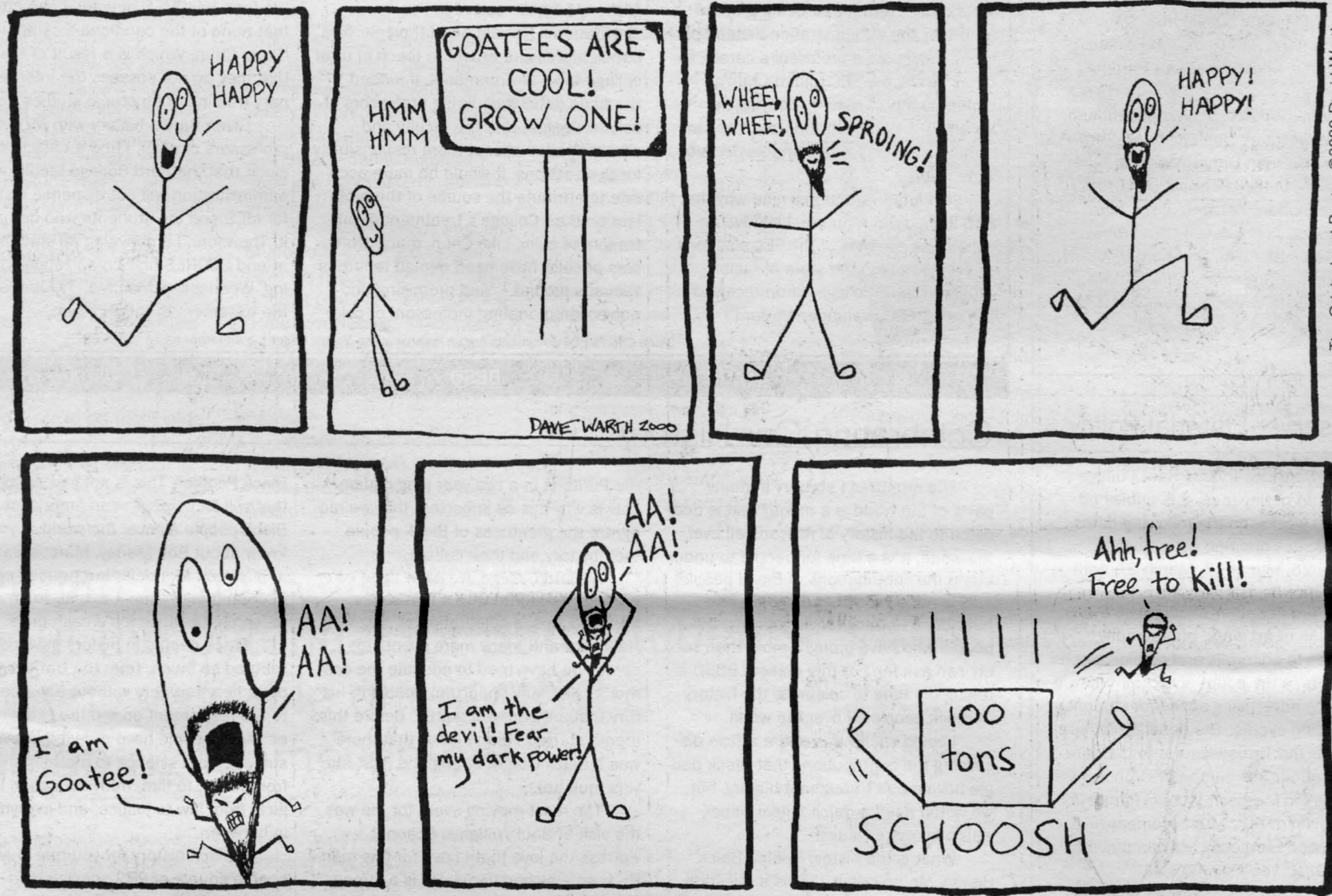


The Dancing Paperclip of Tormented Souls by Morgan Pielli



©2000 Morgan Pielli

Mr. Schooshyface Grows a Goatee by David Warth



The Original and Best. ©2000 David Warth

The Bard Integrated Arts Department and the Creative Music Alliance Present:

FILMAKER AND COMPOSER

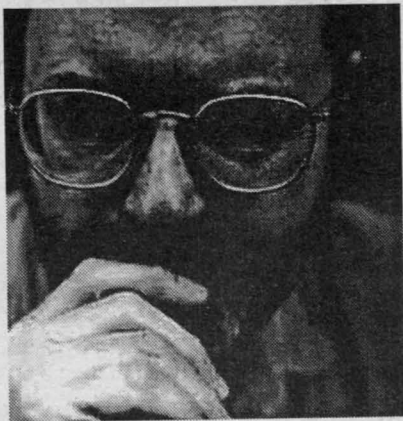
Phill Niblock

SATURDAY, MARCH 4, 2000

3:00pm, Preston Screening Room—Six Films from the Sixties

7:00pm, Multi-Purpose Room, Campus Center—An Evening of Recent Sound and Video Works w/ Guests Michael Schumacher and Thomas Buckner

both events are free and open to the public



STARRING
JOHNNY
EFFIGY



Two cans of shaving cream are better than one.

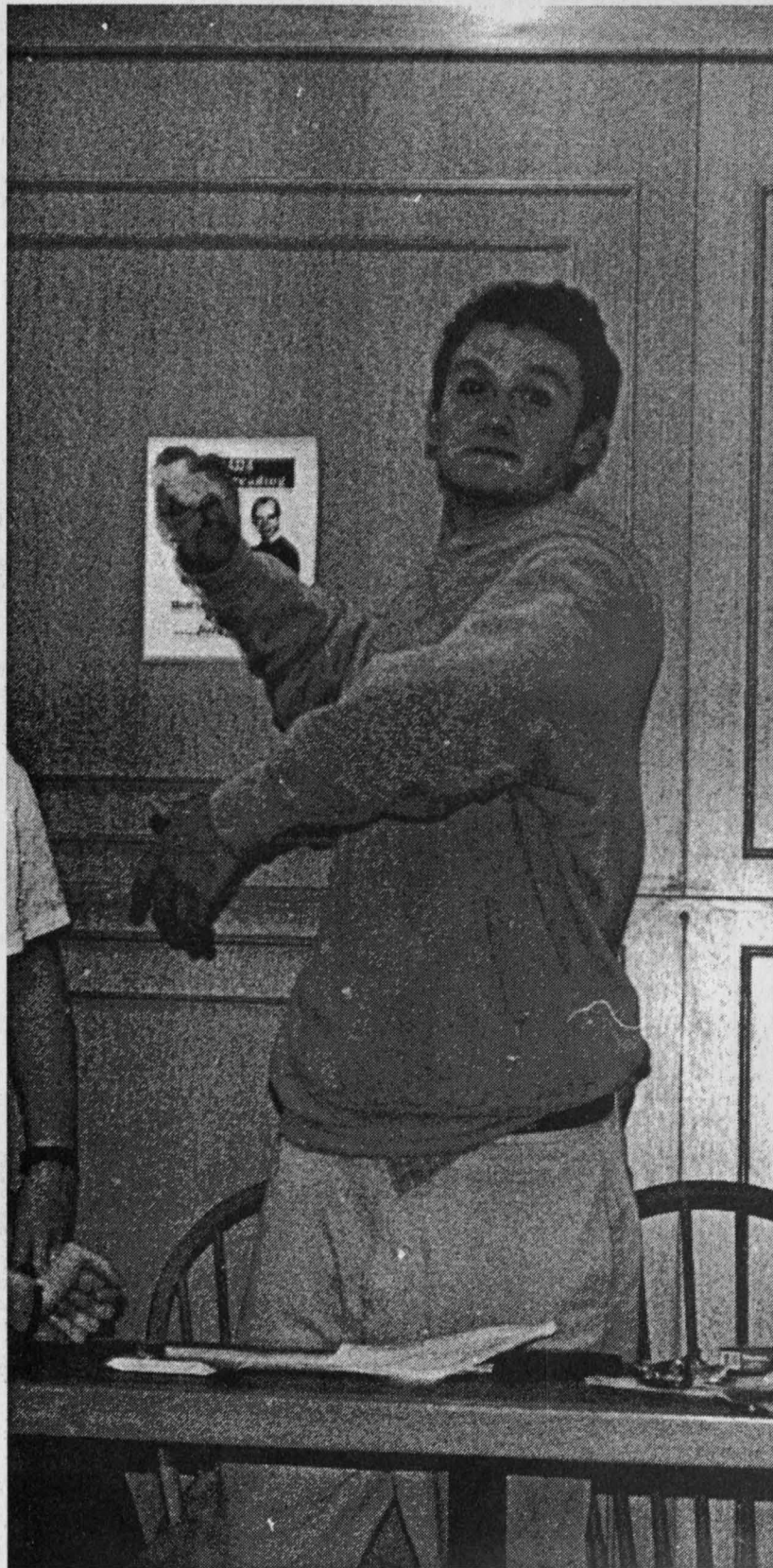
by Ryan Wheeler

©2000 Ryan Wheeler

BOTMAN: Episode Ω



Created and Written by: John Holowach and Chris Van Dyke o Illustration: Chris Van Dyke o Copyright © 2000 Holowach/VanDyke, except for: Mr. Schooshy Face, copyright © 2000 Dave Warth; Johnny Effigy, copyright © 2000 Ryan Wheeler; and Cain/Dancing Paperclip, copyright © Morgan Pielli o Special thanks to: Judge Judy and "The Rock," for being inane enough to allow us to make fun of them without offending anyone; President Botstein, for reading this comic for four years with bemusement rather than wrath; Mulzer "Tewksbury on Friday" Mulzer, as well as our other friends who have contributed countless jokes over the years and read all our rough-drafts; Morgan, Dave and Ryan, for use of their comic characters; all our editors throughout the years—Lilian & Meredith, Nate, and Ciprian—for sticking with us; and everyone of you who has given us feed-back, good and bad, from day one.



Chairman of the Planning Committee, Max Kenner, concluded this semester's Budget Forum by pelting the assembled students with a barrage of snowballs.

Observer Editorial

Student Voting Rights Deserve Our Active Support

As Dutchess County Board of Elections Chairman Bill Paroli Sr. resigned last week amid controversy, the campaign for student voting rights has sought further leverage through the selection of a new Chairperson. If the next Chairperson supports student voting rights, the Board of Election's appointment could be the fastest way for students at Bard, Vassar, and Marist to gain their legally-guaranteed right to vote. The former Chairman played a significant role in preventing student voting, and with his resignation, Dutchess County's excuses are wearing thin. Now, at this crucial juncture in the campaign, the Observer urges students, politicians, and community members to get involved.

The foremost obstacle to the campaign is the old excuse that students are non-residents, not members of the community, and therefore ineligible for registration in Dutchess County. This rule, however, is applied inconsistently, and violates the Constitution and New York State law.

Legal decisions throughout New York state have established that students have the right to vote if they are not claiming residence elsewhere, if they reside in the area for at least 30 days, and if they have no other residence (such as their parents' home) to which they intend to return upon graduation. Most Bard students meet this criteria, as well as federal legal requirements. Students at neighboring colleges such as Sara Lawrence, Ithaca, and Colgate have full voting rights as residents, if they meet these criteria. And they are not required to do more than the average citizen to obtain those rights, such as fill out questionnaires. The voting policies of these counties do not reflect a difference in those communities or schools, but rather, shows the counties adhering to US and State law. Dutchess County is clearly in violation.

While denying resident status to prevent Bard students from voting is unlawful, but it also insults student's contributions to the community. Students teach in Red Hook schools, run educational and social programs for disadvantaged children in Rhinebeck, Hyde Park, and Hudson, and volunteer in local hospitals and Emergency Medical Services. By denying students residence rights, Dutchess County is telling students that they are not a part of this community; that students are outsiders, undeserving of political voice in the community. This attitude, however, does not surface when students are serving Dutchess County or even at community meetings with Tivoli mayor Marc Molinaro. Membership in the community has not been questioned not questioned before the time of an election.

For these reasons, the Observer particularly urges Bard students to participate in the campaign for voting rights, first by attempting to register to vote, and completing the supplemental questionnaire. Last year only 228 Bard students tried to register, and of these, only 61 applicants returned the questionnaire that determines residency. Though the questionnaire is not required of most non-students, and represents a harrasing gesture, completing the form shifts the blame away from the students to the Elections Board. The more students participate, the more effective the campaign will be.

To all those in the community, the March 7th Presidential and Senatorial primaries are fast approaching. While most in Dutchess County are casting their votes, Bard students will be trying their case in court. There is a better way—but it depends on the student body's support of the campaign.

Interested in writing or taking photos for the Observer? Give us a call at X7131 or drop an email to observer@bard.edu.

INSIDE THIS ISSUE

• NEWS •

Cover Story:

Crossing the Line, by Tanya Zaharchenko, p. 2
One student dares to defy U.S. imposed borders

Voting Campaign Heats Up, by Rafi Rom, p. 3
Student movement moves one step closer toward victory

Uniting Action and Education, by Micaela Morrisette and Sophie Rosenblum, p. 4
Human Rights as an academic discipline at Bard?

Report from Diallo Protests, p. 5



• ARTS AND ENTERTAINMENT •

Saul Williams Slams at Bard, by Ben Dangl, p. 6
The glib writer and star of SLAM

Pinkwater '63 Returns to Bard, by David Janik p. 7
A certain fat man from space descends upon a certain St. Leon's College

Confronting the Ugly, by Huffa Frobes-Cross p. 8
Recent Show at CCS provokes a critique of selection

New Films. . . New Music, pgs. 9-10

Forgotten Toys and Electronic Noise, by Melissa Stultz, p. 11
Creative Music Alliance bring Swedish duo, Voicecrack



• SPORTS! • OPINIONS/EDITORIAL • COMICS •

Sports in the Observer?!?, p. 12
Squash, Women's Basketball, and Intramural Floorhockey . . .

A Brief History of Bard College and MES, by Marcos Tejeda, p. 13
Was a recent tenure decision politically motivated?

The Last Botman Ever!!!!, p. 15
The final chapter in the saga of Bard's beloved defender